Music Clubs

MAGAZINE

VOL. XXXVI NO. 3

Traveling for Uncle and ANTA—

A Former Young Artist Winner Describes Her Impressions of the Far East

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Vocational Guidance in Music for the Commercial Fields—

By a Specialist in that Area

A Musical Stamp Collection

By One Who Pursues that Fascinating Hobby

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MUSIC CLUBS MAGAZINE

NATIONAL FEDERATION OF MUSIC CLUBS
MRS. RONALD A. DOUGAN, *President*

Colley Road, Box 620
Beloit, Wisconsin

VOLUME XXXVI NUMBER 3

OUR COVER PICTURE

BECAUSE the MacDowell Colony, oldest art colony in America, is celebrating its 50th anniversary this year, it seemed appropriate to present for our cover picture Edward MacDowell, co-founder with his wife of this fine institution which has done so much to further American culture.

EDITORIAL OFFICE
445 W. 23rd Street
New York 11, New York

EDITOR
Edith Behrens

NATIONAL ADVERTISING REPRESENTATIVES
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274 Madison Ave.
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96 Grove Street, New York 14

Executive and Publicity Director
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445 W. 23rd Street, New York 11

PUBLICATION OFFICE—445 W. 23rd Street, New York 11, N. Y.

Re-entered as Second Class Matter at the Post Office at New York, October 15, 1951. Additional entry at Kutztown, Pa. Published five times a year. September, November, January, April and June.

Subscription price $1.50 a year. Single copies 35¢.

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THE thoughts of all Federation members are on the Biennial Convention to be held at Columbus, Ohio, April 25 through May 3, at the moment, so it is especially appropriate to present a picture of several members of the convention committee at a recent "planning meeting" in Columbus, where the fine things to be presented to you were discussed. Left to right they are: Mrs. Robert M. Fisher of Pennsylvania, National Vice Chairman; Mrs. R. A. Herbruck of Ohio, National Chairman; Mrs. Ronald Arthur Dougan, National President; Mrs. Melville Frank, President of the Columbus Women's Music Club; Mrs. Harry A. Combs of Columbus, local chairman, and Mrs. S. Merritt Farnum, Northeastern Regional Vice President and a member of the convention committee. Missing from the group are the following National representatives on the committee: Mrs. C. Arthur Bullock, National Vice President, who is in charge of season registrations; Mrs. Royden James Keith, a past National President; Mrs. Frank H. Freeto, National Treasurer, and Mrs. Robert W. Roberts of Florida, a Member-at-Large of the Board of Directors.

EVALUATION

NEW Year is always a fresh beginning, on the calendar and in our lives; a time for reflection on the past and rededication of the future. In the Federation, however, this is really mid-season, since our club and fiscal year officially ends late in spring. What more perfect time to pause and take stock of our aims and accomplishments, to weigh our endeavors and responsibilities, to chart a further course which will bring us to noble and fruitful achievement? What better period in which to evaluate our program and our efforts?

Let us ask ourselves the following questions; Are we disseminating accurate, pertinent information on all Federation activities? Is it presented in an arresting fashion? Do we inspire our members to more intelligent leadership? Are we eager to recognize our weaknesses as well as our strengths, so that we may do something constructive about them?

When I was in the west last spring, I was impressed with the excellent convention of one of our sparsely settled states, whose distance between clubs is vast—a convention handled entirely by a club of only seven members! Such a tremendous undertaking by so few deserved high praise, especially when it could have been so easy for them to refuse service on the basis of inadequate numbers. A dynamic handful, with musicianship, enthusiasm and courage, proved more than equal to a task usually reserved for a much larger group.

At the end of the session I was surprised and touched when the retiring State President, instead of courting praise, asked for an evaluation of their work. She said, "Give us both the pros and the cons, for we want to grow and improve." On the credit side there was this list: observation and quality of Parade of American Music, the Mozart Festival, presentation of outstanding radio programs, reviewing of *Music Clubs Magazine* articles at each club meeting, good Insignia reports, superior parliamentary procedure, Junior contacts for extension, thriving Junior Festivals, unique collection and presentation of folk music (Indian and western), early mailing of Rating sheets, attendance small but high in "quality," and fine talent on the convention program. On the debit side: a definite need for extension, increased scholarships, more chairmen in attendance, participation in Crusade for Strings, better cooperation on Club Rating and on Ways and Means projects, better publicity, more choral and choir activity, and more young people interested and brought into the Federation.

One of the best releases from a new State President which has just come to my desk is from this same state, in which each of the above "lacks" is dealt with frankly and intelligently. We are told, also, that the hostess club of seven has seven new members—a 100% gain! The whole musical emphasis of this state has deepened, and the worthy projects of the Federation are being further encouraged and fostered.

The administration slogan of the president of one of our largest and best organized State Federations has been: "To reach the goal you started for, take one step more, take one step more." May each one of us evaluate our personal contribution to our organization in terms of our potential ability to serve; may each State Federation do likewise, recognizing its capacity for greater effort; and every member, every club, take one step more this mid-season, to keep pace with the challenging, ever-growing opportunities awaiting us.

Vera Wardner Dougan

President

Traveling for Uncle and ANTA

By CARROLL GLENN

EAST is east and west is west—and all the rest of it—but the twain did meet when Uncle Sam sent us on a concert tour of the Orient, under the sponsorship of ANTA. The hero and chief amalgamating agent was music.

Although I, Carroll Glenn, violinist and winner of the Federation's Young Artists Award in 1941, have written this article, it represents the joint efforts of my husband, pianist Eugene List, and myself, and recounts some of the high points of a two-month concert tour of L. S., EP., and I, from which we have just returned. The mysterious initials above are the U. S. Information Services' cryptic way of speaking of Indonesia, Singapore, East Pakistan and India tours on which a few American artists are being sent, with an opproving nod from the American National Theatre and Academy (more mysterious initials above). My husband and I were fortunate in being sent on such a trip.

It began with our first concert in Djakarta on September 4. We flew there from Singapore, and I shall never forget the airport as we departed. Every Eastern nationality one can imagine—planes departing for everywhere. Australians, Englishmen, Dutch and Americans wandering around looking rather confused and much too fair-skinned and florid.

An indication of the hospitality which greeted the author and her husband during their Far Eastern tour is indicated by this picture of Mr. and Mrs. Eugene List taken in India. They are shown talking with Mrs. Savithri Sahni of the Birbal Sahni Institute of Palaeobotany at a reception in their honor.

When we finally got aboard, I sat next to an American lady, abroad with her Eastern-minded husband. It was droll to see how much alike we looked; blonde hair pulled back straight (no straight hair can curl in that tropical moisture), dark blue linen suits, sling pumps, bright lipstick. Probably the Easterners felt they could never tell Americans apart when they looked at the two of us.

In Indonesia we helped celebrate the 40th anniversary of the Dutch organization which had engaged us for the tour. The "Band van Kunstkringen," or Art Circle, as it is called, is exactly like our Community and Civic Concerts. It is marvelously organized and even more—get this—is subsidized by the Dutch Government.

Eugene played on almost all new pianos, with only one poor piano in the lot. Steinways, Bluthners and Boesendorfers predominated. An artist touring several years earlier had made slurring remarks about the pianos—and his complaints had borne fruit in these excellent instruments for Eugene. At one immense Dutch Oil Refinery we had air-conditioning, a refrigerator stocked with delicacies, and a magnificent Steinway concert grand, which Eugene was the first pianist to play. For this piano the Art Circle had paid $25,000 (400% import duty). So, we weren't exactly roughing it.

Our Indonesian audiences were primarily Dutch. As ANTA was not enthusiastic about exporting American artists to play for an all-Dutch organization the Kunstkring had made a sincere effort to broaden its base. As a result, in the big cities like Djakarta and

Surabaya, there were about 20% Chinese (long-time residents of Indonesia) and 10% Indonesians in the audience. We realized anew, hearing these figures, that our Western music is not the music of the Javanese, Balinese, or other Indonesians. All of them have their own complicated, formalized and traditional musical art, as well as their Gamelan orchestras — Bamboo orchestras — and magnificent dancing. As Eugene said, most of these people live their entire lives and never hear a Beethoven sonata. (Actually this is the case with half the world, although with our unconsciously limited view, we tend to forget it.)

Our mission in the East was not only to perform as artists, but just to be there and be what we are — American artists. Martha Graham had made an unforgettable impression, and it was our job, as the first American pianist and the first American violinist ever to play in Indonesia, to continue to demonstrate that art is important in the U.S.A., and that we place a high value on things of the spirit. Due to the far-reaching publicity given to the marital difficulties of so many Americans, our status as a happily married couple, and parents, as well, was also pleasant in the eyes of our government.

The Dutch are famous as cultivated, serious, intelligent musical audiences, and the Dutch in Indonesia were no exception. They were challenging always, and their praise in the Dutch newspapers meant a great deal to us. They were warm, thoughtful and sophisticated hosts.

People asked us two main questions on our return:

One: "Was it hot?" and two: "Did your violin hold together?" The answer to both is "Yes"—but with elaboration. It was hot, but not as hot as we had expected. After all, India is formed of islands, and there is evidently a fairly constant breeze from the water. And in India we arrived at the early part of their very agreeable winter season.

Both my Guarneri and my new American-made Dudley Reed violin behaved like troupers. Their tone was sweetened ever so slightly by the softness of the climate. I broke about five strings, and replaced them. A wonderful Belgian luthier in Buenos Aires (M. Viret) had told me that if ever I played in the tropics, I should leave my violin case open during the day when the sun was hot, and close it at night against the dampness. This I did. Eventually I collected some moisture—absorbing crystals to keep in my violin case from Mr. Romme Paar, one of our delightful Dutch hosts.

By now we had played 12 concerts in Djakarta, Bandung, Surabaya, Semerang, Djambi, Bajubang, Palembang, Padang, Medan, Pakarbaru and Pladjiu.

At our 13th concert, the night before we left Indonesia, we played for the students (about 1000 of them) of the University of Indonesia in Djakarta and had the thrill of experiencing the warmth, the excitability, the response of these warm and gentle people with their soft dark hair, their big velvet, dark round eyes and their golden skins.

We left the concert happy with the students' eager response to Leonard Bernstein's Violin and Piano Sonata and the Norman Dello Joio Third Piano Sonata. We appreciated their speeches of friendship and their gifts of silver and wood carving.

If we felt the presence of Holland in Indonesia, we were surely playing in England in the Victorian Hall in Singapore. That is, until the English Governor General brought back the Chinese Chief Minister and his wife at intermission. He had taken time off from his Communist crisis to come and hear us. We had to be good, as we were following on the heels of Istomin and Martha Graham.

The first person we saw as we walked into the Shabagh (it means "Okay") Hotel in Dacca, East Pakistan, was another South Carolinian, looking crisp and cool in the heat. Miss Vivian Prince had arrived on a Fulbright Fellowship to organize a library in Dacca. She followed Dizzy Gillespie, also a South Carolinian, from Cheraw, S. C., I believe. (I am also from that state). The report was that Dizzy had to show the East Pakistanis just what jazz is from the very beginning. He was astounded to learn that most of them had never even heard of Louis ("Satchmo") Armstrong. "And"—as Dizzy breathed incredulously on absorbing this body blow, "If you don't know about Satchmo, you aren't anywhere!" But he had the Pakistanis responding with pleasure to his band ere he swept the cobras out of his room and departed. Dizzy was followed by Tom Two Feathers, the American Indian who drew 50,000 people to the Dacca athletic stadium to see, first: what a real, sure-enough American Red Indian looks like, and second: to see a very intelligent lecture-show of American Indian dances, songs, costumes, etc. We followed Two Feathers, so you can see what a broad representation of the U.S.A. had been carried to this sun-dried jute kingdom of the world.

Our recital was the first concert of Western music ever given in Dacca. It was a sell-out, with the town supporting it and the diplomatic corps turning out generously. Our delightful Consul-General, Mr. Williams, entertained us after the concert, and we had the great pleasure of meeting at supper distinguished Pakistanis and diplomatic representatives from England, Japan, France, Thailand and India. The USIS, under whose sponsorship we toured here and all over India, earned our unstinted and most enthusiastic admiration, gratitude and affection. Everywhere, we found intelligent wonderful, imaginative people doing a new and original job with humility and dedication. As, for example, the strings of Eugene's piano held together by baling-wire. Failing the arrival of the necessary high strings which had broken on the only grand piano in Dacca (remember this is not a piano-playing culture), one of the young

(Continued on page 16)

Musical stamps through the courtesy of Jacques G. Schiff, Jr., dealer.

A Musical Stamp Collection

By LAWRENCE SHADUR

PEOPLE have been fascinated by postage stamps ever since the first one was issued by Great Britain in 1840. The idea of collecting stamps began almost immediately after their first issue. Countries soon found that there were attractions other than mere income in these little, many-shaped, many-colored objects from which postage revenue was received. It was assumed, and astutely enough, that if a person had to lick one side of the stamp, he might very well glance at, or perhaps even appreciate the other side. Postage stamps in time became tiny publicity messengers of the nation that put them out, sources of propaganda in those by-gone days when humanity was not blessed with radios, subway posters, toothy announcers, or glittering neon signs. National income grew as nations found that the expenditure of a few pennies for the privilege of sending a message to a far-off friend or loved one was one of the easiest and least painful methods of taxation. So stamps boomed, countries printed, mailers mailed, and collectors collected.

What has this to do with music? Well, the faces of military and political heroes were common a hundred years ago, and still are today on stamps. (How many of us became familiar with the imposing visages of Benjamin Franklin and George Washington through postage stamps?) It wasn't until after World War I, however, that the idea of cultural heroes on stamps struck the post offices. At this point countries all over the world began flashing their own artistic greats, including their musicians, on the faces of stamps.

Since music is probably the most widely disseminated of the arts, communicable to all, what better exportable cultural hero than the composer? Perhaps our knowledge of German is not quite up to the lyricism of Goethe. But without foreign languages we *can* appreciate and experience fully the music of Mozart as well as recognize his handsome peruqued head on a stamp. So the idea of musical stamps was born, and presumably, also, the musical stamp collector.

The first country to issue a stamp commemorating a musical figure was Poland, when in 1919, the great Polish pianist, composer and statesman Paderewski was pictured on a postage stamp. Austria, in 1922, was the first nation to put out a series honoring composers. Seven stamps were released, a great composer on each. Six of them—Bruckner, Haydn, Mozart, Schubert, Johann Strauss and Hugo Wolff were Austrians, and the seventh was Beethoven, who, Austrians will probably tell you, was more Austrian than German. This strip, incidentally, is considered very valuable by musical stamp collectors and is one of the rarer items in musical philately. In time all the European countries began to honor their great composers. Germany reclaimed its Beethoven; Poland again stepped into the picture with a stamp of Chopin; Hungary portrayed Liszt, and Belgium honored Peter Benoit. The first Italian musical stamp pictured Bellini, while France chose Berlioz. All countries chimed in with their most imposing musical figures, in a colorful culture contest. This was

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Second in Our Poll of America's Most Distinguished Composers We Salute— Aaron Copland

Aaron Copland, one of America's foremost composers.

THE man generaly recognized as the leading American composer, as well as the most vital force in this century in making known the new voices in modern American music, was born on November 14, 1900, on a street in Brooklyn, N. Y., that can only be described as drab. Mr. Copland, looking back, says that it fills him with mild wonder "each time I realize that a musician was born on that street." But an important musician *was* born there; and there at the age of 15, the young man decided that music was his field, knocked at the door of Mr. Leopold Wolfson's piano studio and arranged to take lessons. The idea of composing came several years later. It was the same Mr. Wolfson who convinced him that to be a composer he must know harmony, and who in 1917 helped him to study with the great Rubin Goldmark, who has spurred several of our fine composers on their way.

The First World War was the time of the first hearing in this country of such moderns as Scriabin, Debussy and Ravel. Young Copland found their work arresting, and his own compositions began to show traces of his musical enthusiasms. The climax came when he brought Goldmark, for his critical approval, a piano piece called *The Cat and the Mouse*, and Goldmark regretfully admitted that he had no criteria by which to judge such music. Other listeners, through the years, perhaps have had the same reaction. But our tastes have changed and our musical interests have become more flexible. Many of Aaron Copland's works—notably *Appalachian Spring*, *El Salon Mexico* and *Rodeo* have become favorites on the popular concert repertoire. Even the controversial *Cat and the Mouse* gained acclaim when the new League of Composers voted to accept it for performance in 1924—the first performance of any Copland's compositions in his native land.

It was followed shortly after by a performance of his First Symphony for organ and orchestra, with Walter Damrosch as conductor and Nadia Boulanger as soloist. The performance of this symphony brought Copland into personal contact with the conductor, who was to prove his chief backer—Serge Koussevitzky, who was serving his first term as conductor of the Boston Symphony. Koussevitzky made no secret of his liking for the young composer's work. He commissioned and agreed to conduct a new work. The result, his *Music for the Theatre*, was composed at the MacDowell Colony. Dr. Koussevitzky continued to espouse new Copland works all his life, and enlisted Copland's help when he founded the Berkshire Music Center. He is now Assistant Director and Head of the Composition Department.

He has also spread the gospel of modern American music as a writer, lecturer and teacher, as a dynamic organizer and force behind the League of Composers, the International Society for Contemporary Music, the American Composer's Alliance, and several other organizations to promote modern American music. He has taught composition at Harvard University, and authored three books on "Our New Music." He has twice made goodwill tours of Latin American countries in concerts of American music, under government auspices. He has conducted concerts of his own works in Rome, Trieste, Mexico City, Tel-Aviv, Chicago and the Scandinavian countries.

In between all these things, he has found time to compose three symphonies, scores for seven pictures (his score for *The Heiress* won him an Oscar in 1949), several popular ballets, a piano concerto, many excellent songs. As composer, and as crusader for the work of his fellow composers, Aaron Copland is one of the reasons for the fact that contemporary music is no longer considered bizarre music. Appealing in mood, American in derivation and in spirit, his own work was recently described as "both blithe and beatific."

Vocational Guidance in Music for the Commercial Fields

By ROBERT WARD

THERE was a time in the not so dim past when vocational guidance in music schools was but a small part of the duties of the private teacher or the dean. Placement bureaus of the kind which have mushroomed into sizeable offices in most schools today scarcely existed. Their functions were handled to a great extent by the director or dean or a sympathetic secretary who fitted such activity into her daily routine. Prospective employers were in the main looking for performers, or teachers, and if an applicant for a position had a good school record it was safe to assume that he possessed the basic skills required for the position.

Music publishing houses and concert management offices were then not only much smaller but far more limited in the scope of their activities than they have become today. Executives, editors, booking agents, sales personnel and secretarial assistants all needed musical training in varying amounts. Such knowledge was as often as not acquired while working up in the business by all but members of editorial staffs.

Since then, all types of organization in the music industry have greatly expanded and their business operations have become increasingly complex. Electronic developments have produced the vast radio, television and recording industries, in each of which numerous workers should possess highly trained musical skills to perform their jobs efficiently. Yet here, again, most of such employees have learned what they know about music on the job. Meanwhile the employer in the music business world has long been resigned to the fact that the institutions offering musical instruction are of little help to him in finding qualified personnel. In deciding between applicants for any given position requiring musical background, he plays a hunch and hopes for the best.

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"This is a 33 1/3 p.m. microgroove high-fidelity antistatic L.P. of some Mozart or something."

To alter the situation, it therefore behooves all those involved in vocational guidance and student placement bureaus in music schools to spend some of their efforts on their employers, the music educators. A few facts which might penetrate are the following:

Executives in every branch of the music industry, for better or worse, wield great educational influence, in that finally they decide what performance and what music is to reach the public via the concert stage, radio, television and recordings. If such executives have benefited from the stimulus and training encompassed in a fine musical education, they will exercise taste and vision in the important decisions they must make. For example, many would concede that one of our major recording companies has over the years maintained higher musical standards and reflected a more enterprising policy than most of its competitors. It is no coincidence, certainly, that three of that company's top executives are products of one of our great music schools, two of them being themselves first rate instrumentalists.

In the fields of sales and promotion, the person who can discriminate between the good and bad will make a better case to his customer for a product of musical worth than the Mammon-worshiper who can't tell the difference between a Beethoven symphony and a bawdy story. Examples in this category are too numerous and the point too obvious to need further elaboration.

In radio and recording a new kind of musical wizard or evil demon has arisen. Pianissimo and fortissimo are frequently strange foreign words to him—brands of spaghetti perhaps. But when he is behind his dials his only thoughts are—"Too soft, better boom it up a bit—very simple with my little dial," or "Too loud, turn it down—that Wagner was a noisy fellow." Every performer has suffered by the

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In the Federation Spotlight

This Month Our Attention Turns to a Dynamic Past President Who Since Her Administration Closed Has Continued Making Musical History and to One of the Great Octogenarian Musicians of the Country.

JULIA FUQUA OBER, DYNAMIC PAST NAT'L FED. PRES. AND FOUNDER OF THE NAT'L MUSIC COUNCIL

It was in December of 1938 that the president of the National Federation of Music Clubs called a meeting in Washington, D. C., for a very special purpose. The president was Julia Fuqua Ober; the purpose was the formation of a National Music Council. Since that Council has now been granted a Congressional Charter, it is appropriate to honor the one who conceived the idea. Her distinctions are already many, but the most recent was at the Chicago Board Meeting of the Federation when a resolution was passed honoring Julia Ober, one of the most brilliant and beloved of our National Presidents, and commemorating her founding of the Council. She was made its First Vice President, and our Federation has held that office consistently since.

Who was this dynamic president of ours who made and is continuing to make such history? She is a native of Norfolk, Virginia, where she attended Hollins College and also studied singing in Norfolk and New York. Before she became president she had served the Federation as member of the National Board of Directors, National Junior Counselor and Editor of the Junior Bulletin. When elected to the presidency in 1937, Mrs. Ober, a tiny, lovely whirlwind of a woman, was the youngest person ever to hold the top job and brought to it exuberant youth, and infectious enthusiasm. During her presidency she helped organize State Federations in Vermont, New Hampshire, Nebraska and Idaho. Her stated goal, "A Singing Nation," resulted in the formation of a national chorus of more than 1,000 singers from all over the country. A brilliant speaker and wit, she made new friends for the Federation in work with other organizations, even as far as China.

At the conclusion of her presidency, Mrs. Ober recommended the creation of a Defense Committee which became our War Service Committee. She was the first chairman and made a survey of musical needs in army camps as early as January, 1942. For her service to army and navy recreation she received letters of appreciation from General George Marshall, Chief of Staff, and from Major General F. H. Osborn, then Chief of Special Services. She also was awarded a certificate of commendation from the War and Navy Departments in appreciation of her work as a consultant, and aid to the Services.

Julia Fuqua Ober's name figures in many publications. She is listed in several Who's Whos, and has been twice pictured in *Time* as well as in many other national magazines. She has received the Certificate of Merit from the National Association for American Composers and Conductors. She has even been adopted by the Black Feet Indians of Montana and named "Love Call."

For the past 11 years she has, in her own words, "been trying to keep up with or a step ahead of college youth." This refers to her work with Kappa Delta Sorority and the National Panhellenic Council. It was following her retirement from Music Clubs activities that she went into active Kappa Delta work, first as National Press Director and Associate Editor, then for six years as editor of *The Angelos*, a top flight magazine in the Greek-letter world. From 1951-55 she was national president. She is now the delegate to the National Panhellenic Conference for Kappa Delta Sorority, the organization in which 31 national college social sororities hold membership. She serves on the College Panhellenic Committee and has as her special assignment the advising of 30 college and university Panhellenics in seven states. In addition, she continues filling speaking engagements all over the country as well as visiting college and university campuses. At home in Norfolk, she still lives in the handsome Fuqua house in which she grew up.

Julia Fuqua Ober's life is indeed full. She holds many local offices in and around Norfolk in civic, church and music organizations. She is honorary president of the Scherzo Music Club. Her hobby has always been travel in the United States and she has crossed the continent 26 times and spoken in every state. A vital and useful woman whose poise, personality, intelligence and integrity never flag, she continues to find life stimulating. "When I occasionally hear someone express boredom, I wonder what the affliction is," she wrote recently. "I never find enough hours in any single day to accomplish all the things I want to do."

A SALUTE TO A BELOVED OCTOGENARIAN

Dr. Rudolph Ganz

Our Federation of Music Clubs joins countless music lovers and musicians all over the world in saluting the 80th birthday of Dr. Rudolph Ganz on February 24, 1957. This beloved teacher, conductor and pianist, receives our very special homage, for his talents and those of his late wife have enriched our organization in many valuable ways. He is currently on our Student Vocational Guidance Committee and has served as judge for many Young Artist Auditions. We will be represented in Chicago on his birthday when the Rudolph Ganz Recital Hall is dedicated in his honor. Restoration of the famed Adler and Sullivan Hall atop the Auditorium Building was begun by members of the Illinois Federation of Music Clubs. Many of our members will be present at this most joyous and fitting celebration of its completion.

Dr. Ganz, born in Zurich, Switzerland, made his first appearance as a cellist at the age of 10, and as a pianist two years later. He grew up in a musical atmosphere—in fact the great Franz Liszt visited his photographer-father while Rudi was still a child, but old enough to remember. His professional debut took place in 1899, at the age of 22, when, after intensive study with Busoni, he played three concerti in one evening with the Berlin Philharmonic Orchestra. He came to America in 1901 after a concert tour of Europe and became head of the piano department of Chicago Musical College (of which he is now President Emeritus.) His life has been one long study of success as a pianist, as composer, as a conductor and as a teacher. *Who Is Who in Music* takes two columns of small type to list his positions and appearances from then to now, but these facts are too well known to need repeating here.

Part of the reputation earned with the younger generation stems from Dr. Ganz's popularity as conductor of young people's concerts all over the United States. His entertaining way with children in a concert hall has endeared him to thousands of people who "cut their musical teeth" on those gay and informative sessions. For some years he commuted between San Francisco and New York City, conducting the major Young Peoples' series in each city. Dr. Ganz has said: "We know that in the elementary grades we make listeners and some become practitioners. From these grow our high school orchestras and bands. Out of these organizations come a percentage of professional musicians, but more important, out of the entire activity come our concert audiences of today."

As an artist of baton and keyboard, Dr. Ganz believes that the conception of the composer is of supreme importance. His concert programs have always been noted for the scope and variety of compositions presented. His own compositions demonstrate his breadth of style, varying from the humorous *Animal Pictures* to a modern piano concerto commissioned by the late Frederick Stock for the 50th anniversary of the Chicago Symphony.

As a warm and responsive person with a garland of devoted friends circling the world, Rudolph Ganz could fill volumes with witty reminiscences. One such friend is the great Dr. Albert Schweitzer, musician, doctor, philosopher and writer. Both men had been students at the Strasbourg Conservatory, and when Dr. Schweitzer was honored at a luncheon in Chicago, it was Dr. Ganz who gave the principal address and then played several Debussy *Preludes*. The letter written by Dr. Schweitzer to his old school friend reflects the matchless lives of both and follows:

"Dear Dr. Ganz:

I was looking forward with such joy to spending a good half hour with you after the luncheon in Chicago. But I was unable to free myself as I would have liked to. These lines must tell you, therefore, what I wanted to say to you personally. First, my thanks for the kind words which you addressed to me in tribute. They touched me deeply. I have always remembered you very clearly because your playing always interested me greatly. I have always led a very retiring life and it is for this reason you may not have paid much attention to me. But I made the effort to stay 'au courant' with your career. And while in the jungle of Lamberene, where I lived from 1937 to 1948, I heard of your outstanding activities in Chicago and of your 70th anniversary, which I marked down in my little notebook, hoping to be able to write you from the boat which took me back to Europe in 1948 . . . And now, I have had the pleasure of seeing you before I was able to write. May I tell you how delighted I was to hear of your most remarkable activities, for which I offer you my congratulations. . . . It was with regret that I left Chicago without seeing you again. But we have to be satisfied with what we had. With my friendly thoughts, I am your devoted.

A. S."

Still another tribute came from the composer, Maurice Ravel, who dedicated to him one of his *Gaspard de la Nuit* poems, saying that he was "curious to know the paradoxical virtuoso who interested himself in the music for the very reason that it seemed new to him."

Dr. Ganz, nearing 80, is still as active as ever and shows no tendency to change his tempo from *presto* to *largo*. In a letter written very recently, he commented on his present activities. "My chief hobby used to be high mountain climbing. Last summer, however,

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In such a sylvan retreat as this, MacDowell Fellows work uninterrupted, producing some of the greatest music, sculpture, painting and literature that the 20th century has enjoyed. This, the Sprague-Smith studio, was the author's haven during the month of October.

October at the MacDowell Colony

By GENA BRANSCOMBE

BECAUSE in 1957 the MacDowell Colony will celebrate its 50th anniversary and incidentally the 100th anniversary of its founder, Marian MacDowell, the *Music Clubs Magazine* is presenting this very intimate sketch of what life is like for the creative artist at the oldest art colony in America

NEW England was never more beautiful than on that glorious day of October the first, 1956. Driving over the winding New Hampshire road from the airport at Keene to the MacDowell Colony at Peterborough, the trees were giant bouquets of riotous color; dark rose red oaks, yellow beeches, purple ash trees against scarlet and gold maples, tall white birches looking like transplanted angels against the solid citizenry pageant of evergreens.

One needs to take a firm grip on oneself to keep from sounding over-lyrical when speaking about the Colony. But as I paused at the entrance to Colony Hall, a benign sweetness seemed to hover over the place, a silence that had undertones of music in it.

Flowers were still blooming, the lawns and meadows green, while in the distance, the mountains glimmered in a blue and mauve haze.

In her office at Colony Hall I found sweet-faced Mrs. Sweeney (in charge of indoor matters) and was assigned living quarters in Pan's Cottage, the charming colonial house given by the Sigma Alpha Iota Music Fraternity,—and Sprague-Smith as my working studio.

People often ask if we do not find life at the Colony lonely, when suddenly separated from the busy, stimulating life of a great city—and if we do not miss the creature comforts of city life. The truth is that there is central heating, plenty of hot water, rooms furnished with charm and good taste, delicious meals beautifully served; and the aloneness is the Colony's most precious gift. Tensions seem to evaporate in the realization that for a number of weeks there will be no outside demands, no telephone calls, no unexpected visitors (for no one goes to another Colonist's studio without an invitation), nothing to do but creative work of one's own choosing, at a tempo one enjoys.

That the mechanical wheels of Colony life turn with such unobstrusive smoothness is a tribute to the executive director, Mr. George Kendall, who is not only a man ofscholarly attainments and administrative skill, but is possessed of keen intuition and an understanding heart.

It would be hard to find a more interesting group of people than those in residence last October. Creative people, disciplined by life, tolerant, witty, usually well adjusted, make exceedingly good company. The dining room looks out on the pillared

west veranda, with Mount Monadnock in the distance, and there even early morning breakfasts were cheery affairs. Dinners were relaxed and gay. Every conceivable subject was discussed, fervently and fluently. But it was discussion without rancor, clever argument warmed with good humor.

We were lucky in having Louise Talma, just back from a year's work in Rome under a Senior Fulbright Research Grant, with travel tales vividly fresh in her memory. Invited by Thornton Wilder to collaborate with him on writing the music for an opera, she will be working at the Colony all during the winter. Though twice awarded a Guggenheim Fellowship for work abroad, most of her large choral and orchestral works have been written at the Colony, which she loves.

Margaret Widdemer, whose novels and poetry have enriched American literature—(also a Guggenheim Fellow and winner of other awards) was likewise in residence. Her rapier wit, terrific sense of humor, poignant awareness and discrimination in the use of words have made her one of my favorite poets. She told me that she had come to the Colony, this time, with her writing at a standstill. Then, suddenly, something snapped, and the floods came! She finished one novel, drafted another, put in order old and new poems for a new complete edition to be published this spring; and miracle of miracles, she was able, at odd times, to clear her desk of six months' accumulation of mail. She feels that she owes all this to the way-of-life at the Colony.

One is often asked whether the composers play their works for each other or ask advice of each other on technical problems. In the summer, when days are longer, and the place buzzes with composers (many of whom may be fine pianists or violinists), there are often rewarding musical gatherings in the library. This October the composers were outnumbered by the writers and painters, and some of us were working on commissioned works with fixed deadlines. So after dinner, we mostly preferred to relax around the huge fireplace in the lounge, reading, playing piano, talking, then going to our respective dormitories at an early hour, to be fresh for another day's work.

One memorable evening, however, we persuaded Dr. Ernst Toch (who was working on his Fourth Symphony, and whose studio lights sometimes burned until long after midnight), to let us hear a recording of his Third Symphony. After dinner, the composers, including John La Montaigne, Norman Vogel and Vladimir Ussachevsky, accompanied him to the stone library, which houses, among its other treasures, a fine record player.

This is the symphony, written at the Colony, which won the Pulitzer Music Prize in 1956, and which has been played by major orchestras here and abroad. We gathered closely around the one orchestral score, and listened, absorbedly, to this beautiful work. Dr. Toch, in addition to his master gift for orchestral coloring, as well as creative thought, possesses the unpretentiousness and integrity of the truly great. He said to me, "I thank my Creator, and His blessed, enlightened ambassador, Marian MacDowell, for the immeasurable gift of this chance to work at the Colony."

The painters, too, add their gifts to the collective enrichment. We enjoyed the large, color-drenched canvases of Hyde Solomon; also the non-representational paintings of Yamamoto, with great musical works as their inspiration, and Dean Ellis' mysterious, blue "Les Baux," with its ruined towers and chateau and feeling of timelessness, on the Provencal hills.

The distinguished painter, George Biddle, who has had over 70 one-man exhibitions, and his gifted wife, the sculptor, Helene Sardeau, were both working there. Mr. Biddle, who feels strongly about the drastic economic pressures on the average artist, wrote to me, "I feel that foundations like the MacDowell Colony chart the proper solution in our highly urbanized and decentralized American civilization for giving the artist economic security and spiritual freedom."

There were many interesting personalities among the October writers: colorful Cid Sumner, whose newest book: *Traveler in the Wilderness,* (an account of her experiences running the Green and Colorado rivers), will be published by Harpers in March; Eileen Chang, whose first novel, *The Rice Sprout Song,* (a story of the bitter life of Chinese peasants under Communist rule) was so well reviewed; Tobert DeVries, whose novel *Gala Day,* published by Vanguard, is based on his war experience as a marine; lovely Madeleine Goss, whose biographical book, *Modern Music Makers,* is an authoritative reference book; and Joseph Anthony, novelist, editor, playwright, inexhaustible mine of information on every conceivable subject. All of them were hard at work on new novels, and grateful for the gift of Colony life. Eleanor Clymer, writer of children's books, told me she had never accomplished so much;—and Helen Neville, whose symbolic poems have appeared in the *Paris Review* as well as American magazines, wrote of the Colony: "One has the freedom here to be one's self and to do what best expresses one's self. The silence and uninterrupted solitude, so necessary to working, are balanced by very congenial society. The nicest people I've ever met are those I've met at the Colony."

Henrietta Buckmaster's last book, *And Walk in Love,* was written at the Colony, and I read it before going to sleep at night, carried back dramatically and convincingly, through the power of her scholarship, to the life and times of Paul. Later, she told me that her greatest gift from the Colony was the feeling of mutual love that gave her work a sense of direction. She thinks that each person working there improves the atmosphere by turning out his best, most grateful side, and that the com-

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What Price Beauty?

By MARY HOWE

From a Speech at the Sigma Alpha Iota Convention

LAST summer, driving myself in a faithful old Ford on one of the many four-lane highways in New England, I found that all solace, comfort, and pleasure had been *expensively* removed, and replaced by heat, glare, speed, and really crass lack of trees and shrubs. Gone or going were the gently winding roads through refreshing forests; gone was the sense of tranquility and actual country feeling, almost driving out the sense of landscape itself. Since then I have done a great deal of thinking and unconscious tabulating about our whole attitude of mind towards that all pervading term: Progress: as applied to life in general, but more especially on one particular point —music.

A slow fear has been growing in me that large masses of the American people are rapidly losing the consciousness of beauty, to the point of not admitting its necessity in human life. This may perhaps be aligned with the loss of their tranquility, in chasing the times in which we live. But we *do* see trees cut down ruthlessly on highways, by eager house builders; roads cut through, no matter what they destroy; houses of venerable standing, in age, beauty and traditional history, razed without a qualm of understanding; and (returning to music) ears rendered valueless—I repeat: valueless—by the assault of rough and stupid sounds, and an ever-growing exaggeration of rhythms that, after a second or third noisy and repetitious dose, give no satisfaction.

Through our marvelous sound mechanisms and the almighty dollar, the young naturally have come into all this freely, and perhaps cynically, often without understanding what is being lost to this effortless entertainment. It's all done *to* them. It happens *to* them. They assume no responsibility in receiving it.

Strangely enough, a good example is jazz itself. I must tell you at once, that I like jazz, when it's *good* jazz, and I think that in many ways it has helped and freed American music and sometimes had good effect on foreign music. But I do not agree with the usual premise that the original jazz was produced by a talented piano player in a small New Orleans restaurant some 30 or 45 years ago, when a clever visiting musician's ear caught it, and he passed it on, in his own fashion. There were generations of music behind that piano player. He had been born into the sort of music he was playing. He had always had it, from his ancestors down. I heard and knew it in the South and as far west as the mountains of North Carolina—ad-libbing, syncopation and all, even a forerunner of blues—as long ago as I can remember. I listened to it, loved it, played it, and watched it through all its phases—until it turned into Bebop and Rock and Roll.

But really, when we think it through, the basic, early, sincere music origins of *good* jazz had a simple beauty of their own; also often the essence of excitement; the tensions of strong rhythms and syncopation that might long ago have been rightly fostered, encouraged and preserved for what they were. Now much of that beauty has slipped away from the Broadway shows, the jazz festivals; but not from the music of the race from which it all sprang. *They* have been tending their talents and keeping their rhythms and their astonishing musical ability. They are creating fine artists, among whom are singers who can give the simple, early folk-songs and the work-songs of their race with overwhelming pathos and ability, and also can present great works *or* subtle or simple songs with the same complete grasp and understanding.

I know I am giving you a very curious canvas, beginning with *hot* four-line highways, and emphasizing *hot* jazz of the roughest kind. But each of these activities can lead to a killing of beauty, not a responsible, well-planned killing, but to a crowding of sensations, of greed, of speed, of power, of noise, of tension, of *un*reason, that have wormed their way into at least two of our generations. The harm is certainly subtle and insinuating, and the remedy eludes any very succinct or categorical statement. It occurs to me, having said that the rough music was "done *to* us,"— that so were the highways, the heat, and the other beauty-killing activities. Again, we just let them happen. Of course protest alone is a weak weapon, and there is no quick way to meet these questions.

But on consideration of this state of affairs, and as artists and citizens, we may find ourselves with the widest responsibilities we have ever had in this land. War is a responsibility, but when it's on we are told what to do for our country and we respond. Progress is a responsibility, but very one-or-two-sided. Health is a responsibility, but masses of people can be taught about it in practical ways. We are not apt to lose the fruits of progress, or health habits; and are necessarily forced to keep in mind any war-call on our patriotism.

But who is responsible toward beauty? And how many feel responsible? The true artist lives, hopes, and fights for it, and does his or her share.

But this is the century of mass production, which is often forced on us whether we like the production or not (as when we ask sometimes for a certain article and are told: "There is no call for that any more.")

In music we badly and quickly

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What the 1957 Convention Promises Us

By VIRGINIA CASTOE COMBS

Blanche Thebon, Ohio-born Metropolitan Opera Soprano

In keeping with the National Federation of Music Clubs' traditional sponsorship of contemporary American music, the 1957 National Convention program will include one or more American compositions on each program to be presented. Many of them will be first performances of major symphonic and instrumental works.

The Columbus Symphony Orchestra, under the baton of the young American conductor, Evan Whallon, will play an all-American program on the evening of April 26 as an appropriate part of the formal opening of the Convention. Included will be the premiere of Suite for Orchestra by Peter Mennin, the 1957 orchestral work commissioned by the National Federation of Music Clubs. The *Jubilant Overture* by Illinois-born John La Montaine will also be a first performance. Howard Hanson's *Serenade* for flute, harp and strings, *Tango Gracioso* by Morton Gould, and an American piano concerto with Claudette Sorel as soloist will complete the all-American evening.

The Philadelphia Orchestra, Eugene Ormandy conductor, has included works of Norman Dello Joio and Richard Yardumian (a young Philadelphian) on the Monday evening concert, and Eudice Shapiro will do the Roy Harris Sonata for Violin and Piano on her recital of Friday, April 26.

On the banquet evening, Jean Geis will include Suite for Piano No. 1 by James K. Randall (born in Cleveland, Ohio) which was awarded first prize in the NFMC Young Composers Contest of 1954. The choral drama, *Johnny Appleseed*, by Eunice Kettering, composer in residence at Ashland College, Ohio, to be performed on Ohio Day by the Ashland College A Capella Choir, was given a first prize in the Composition Contests sponsored by the Federation in 1943. This work has been performed on national radio networks and many times in Ohio, but never at a National Convention.

Evan Whallon, conductor of the Columbus Symphony Orchestra

Lois Marshall, Canadian-born Soprano, to be heard in oratorio

On Opera Evening, Tuesday, April 30, one of the two chamber operas to be presented is *Miranda and the Dark Young Man* by Elie Siegmeister, commissioned by the Pennsylvania Federation of Music Clubs in 1951. This will be performed by the Opera Department of Hartt College, of Hartford, Connecticut, directed by Elemer Nagy. The premiere of this opera was given at Hartt College in the spring of 1956. The second half of the Opera Evening will be presented by the Columbus Lyric Theatre group, which will sing *The Cloak* by Puccini in an English translation made by the group's musical director, Charlotte Gaines.

The Song of Affirmation by Norman Dello Joio, commissioned by Cornell College in Iowa for the celebration of the first Centennial of its founding in 1953, will be presented on Sunday evening, April 28, by the Chapel Choir of Capital University, with Dr. Ellis E. Snyder, the Federation's former Sacred Music Chairman, as director. Soprano solos in this work will be sung by the wonderful guest artist, Lois Marshall, who will also do a group of arias

from well-loved oratorios. Toronto-born, Miss Marshall will be featured as representing the department of International Music Relations. The Dello Joio number depicts the landing of the Pilgrims and their move westward, making it most appropriate for our Convention in Ohio, one of the first sections of the Northwest Territory.

Interesting first performances of the works of faculty or graduate students of Ohio State University, one of them commissioned by the Department of Music especially for the occasion, will be programmed in an all-American recital by the Ohio State University Symphonic Choir, directed by Professor Louis Diercks.

Forums and panels, featuring outstanding authorities in the respective fields of work to be represented, will cover the plans and procedures for the numerous departments of work in the Federation. Each of the special meal-time functions will also highlight a particular phase of Federation activity, climaxed by the 60th Anniversary Banquet on May 3rd. The Women's Music Club, of Columbus, celebrating its 75th anniversary in 1957, is very appropriately special hostess group for the banquet.

Folk music will be especially featured on the evening of May 2 at the close of the special Tour which visits and shows the work of Music Departments of four Ohio colleges located within a radius of 27 miles of Columbus. Anne Laylin Grimes, recognized as one of America's colorful performers and collectors of folk music, and as an authority on that of her home state of Ohio, will give a demonstration of unusual numbers in her large collection. A special tour to Chillicothe Veterans' Administration Hospital will be most interesting to those serving in the department of Music in Hospitals. A lecture on Music Therapy will be a special feature of the tour.

A great variety of choral groups, besides those mentioned above, will participate in the program. The Baltimore and Ohio Railroad Women's Music Club Chorus from Baltimore, Maryland, and the Madrigal Singers from the Dow Chemical Co. of Lansing, Michigan, will represent Music in Industry. The 90 male voices of the Sierra Singers, of Reno, Nevada, will bring us a sample of a community chorus; and the Oberlin College Choir (Ohio), is an outstanding and nationally known college choir. The Columbus North High School Senior Choir of 90 voices and the Iowa Choraleers, composed of 85 youngsters of elementary school age, will be featured on the Junior portion of Youth Day and the MacMurray College Choir (Ill.) will sing on the Student Program that afternoon.

BIOGRAPHIES OF SOME OF OUR LEADING CONVENTION ARTISTS

BLANCHE THEBOM Born in Pennsylvania, brought up in Ohio and educated in New York City, our convention recitalist, Blanche Thebom, has reigned as one of opera's brightest and most versatile stars since, as an unknown young singer, she had a history-making debut during the 1944-45 Metropolitan Opera season. This past September and October, the mezzo-soprano made an extraordinary series of appearances as guest star with Sweden's Royal Opera in Stockholm. She also sang at the Frankfurt State Opera, and in several concerts in Iceland for the U. S. State Department. Her success in the appearances in Stockholm was crowned by the presentation of the Order of Vasa by Queen Louise of Sweden. (Miss Thebom is of Swedish descent). From Wagner's heroic goddesses to sultry Delilah, from beautiful-but-dumb Dorabella in *Cosi Fan Tutte* to Baba, the Bearded Lady, in *Rake's Progress*, from regal Amneris in *Aida* to the passionate Carmen, Miss Thebom has encompassed them all at the Metropolitan and with other opera companies here and abroad. Said one critic recently, "The Met's most amazing mezzo made musical history."

Familiar to millions outside of the opera house for her regular broadcasts on the Telephone Hour, her extensive series of recordings and her motion pictures, Blanche Thebom is, indeed, one of the unique artists of our time. She is also that rarity among operatic prima donnas—an accomplished concert artist. It is in this role that she will appear on the 1957 Convention program in a solo recital on Saturday evening, April 27.

LOIS MARSHALL'S spectacular record of triumphs has spread with breath-taking rapidity across the international music scene. It was in December, 1952, as Naumburg Award winner, that she made her New York debut in Town Hall. She immediately became one of the most talked-about musical discoveries of many seasons. Shortly after that Toscanini chose her as soprano soloist for the concert version and an RCA Victor record of Beethoven's *Missa Solemnis*, *Time* Magazine reported prophetically, "From now on listeners are going to hear a lot more of her. In a performance that even Toscanini has rarely equaled for fire and devotion, Marshall's soprano could be heard floating magnificently above even the massed ensemble." Since then she has been soloist with most of the great orchestras of this continent and the past summer sang and recorded with Sir Thomas Beecham in London. In recital she is hailed as one of the great interpreters of the day.

The Toronto-born soprano has achieved her present reputation only through the most rigorous and systematic training. Stricken with polio at the age of two, she was eight before she was able to go to school. Much of her time during her illness was spent listening to opera recordings and learning to sing along with them. Later she was enrolled in the Royal Conservatory of Music under Weldon Kilburn, who has guided her career in the role of teacher and accompanist ever since. Miss Marshall, especially gifted in oratorio singing, will appear in that capacity at the Sunday evening concert in Columbus.

EVAN WHALLON, conductor of the Columbus Symphony Orchestra, began his musical career at the age of six with the study of piano. Four years later he was playing the pipe organ in the Methodist Church in his home town in Indiana. He had his start in conducting from the high school band in which he played oboe, and during these years he won first place twice in national band and orchestral conducting contests for high school students. It was at one of these, at the age of 16, that he decided that he wanted to conduct an orchestra.

Following one year at Indiana University, he transferred to the Eastman School of Music at the University of Rochester. His great opportunity came when he was doing graduate work at Eastman in 1948, when he was only 25 years old. Evan Whallon was the winner of the Philadelphia Orchestra's Young Conductor's Contest. From 69 other contestants from all over the United States, Eugene Ormandy selected him to be his assistant for one season and to study conducting under him. This year Mr. Whallon is both pleased and honored again to be programmed with Eugene Ormandy, who will conduct the Philadelphia Orchestra on Monday evening, April 29, of Convention Week, while Mr. Whallon will conduct the concert by the Columbus Symphony on Friday, April 26.

Season registrations for the entire Convention may be purchased now from Mrs. C. Arthur Bullock, National Chairman of Registrations, 121 South Ave., W., Canton, Pennsylvania, through the State Presidents or their appointed representatives. Seating for the various concerts and recitals will be arranged in order of the sale of Season Registrations. Club membership is not necessary to be eligible to purchase a registration ticket, but this ticket is required for admission to all concerts and sessions.

Advance reservations for the various luncheons, tea and banquet, as well as for the special tours may also be made after January 15th. Full details will be mailed to State Presidents, Board Members and Committee Chairmen by that date. Inquiries should be addressed to Mrs. Lewis P. Larson, 68 13th Ave., Columbus, Ohio, Reservations Chairman, or to Mrs. Harry A. Combs, 1410 Fairview Ave., Columbus, Ohio, Local Chairman of the Convention. The Deshler-Hilton Hotel and the Neil House will serve as combined headquarters for the Convention. All requests for reservations should be addressed to NFMC Housing Commitee, Columbus Convention Bureau, 50 W. Broad St., Columbus, Ohio. The two hotels are located just one-half block apart and three blocks from the beautiful new Franklin County Veterans' Memorial Auditorium where the evening concerts will be held. Commodious motels are also available for those who may prefer that type of accommodation. Inquiries for accommodations of this type may also be addressed to the Housing Committee.

TRAVELING FOR UNCLE AND ANTA

(Continued from page 5)

Information Office employees simply went to work and tied them together with baling wire. This was truly a "first" for Gene, and I can hear him now when he writes his memoirs: "Let me tell you about the concert I played on baling wire—!" But actually the notes were so near the top of the piano that they were seldom used, and the concert was highly successful. I played an encore on the two-year-old American violin made by Dudley Reed of Gainesville, Florida, which I had with me, as well as my own beautiful Guarneri del Gesu made in 1743. Invariably, the audience enjoyed testing its ears by hearing the two violins and comparing the tones. They were also pleased and surprised to realize that such serious violin makers were at work in the United States.

Gene was the first American pianist to tour India. Violinists Menuhin and Stern had already had enormous successes in the principal cities, and Katchen and Ricci were scheduled to follow. In Calcutta, on our first night, we joined 5,000 Indians under a tent to hear their own classical Indian music, as performed by the great player of the Sarod, Ali Akbar Kahn.

An interesting fact is that the violin has been adopted by Indian musicians and is used in their own music. It is tuned differently. Instead of G D A E it is E (below middle C) B E B, giving two sets of fifths—with a 4th in between. They play in it an astonishing manner, sitting on the floor cross-legged (as with all their instruments). The chin-rest is held against the chest (in the manner of our hillbilly violinists) —and you won't believe this, but the scroll is rested against the bare right big toe of the violinist. With his left toe he beats time; and he can take off into variations of the Ragas so complicated rhythmically that my Western ear actually could not follow what he was doing. I had the honor of hearing Dr. Poppa play for me in Madras (he is described as the Menuhin of Madras, while there is a blind violinist who is the Heifetz). In any case, I was thrilled by the Moorish, Flamenco type of improvisation he displayed. He was accompanied on the special Madras drum in incredible, rhythmic patterns in meters of five and seven up to 15 and 17, by his son. To make the drum more resonant the boy went into his mother's kitchen and made a small patty of dough which he pressed in a round circle on one end of the drum. They've been doing it for centuries, I suppose, and know it works.

The morning after our Ahmedabad concert we were invited to the beautiful modern home of the great Indian dancer, Mrynapinie Sarabai, where she took our breath away by dancing for us with three members of her troupe. She was accompanied by a famous Vina player, a beautiful young woman and a virtuoso on this, the

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VIEWS OF OUR CONVENTION CITY

Left: the Neil House, where many of our National officers will make their headquarters; above, the Ohio State Capitol with statue of William McKinley in the foreground; below, Columbus from the air.

The tall building with the tower, center, is the Deshler-Hilton, and to the right of it next to the large white building at the water's edge the Neil House, both headquarters hotels. Left, in the foreground, is the new Franklin County Veterans Auditorium, where several convention events will be held.

New Year's Greetings to Special Members

By CLARA TATLEY

THE New Year strengthens our resolution to go "over the top" in our campaign for new and renewed members before our Biennial Contest closes March 1, 1957.

Previously announced awards of $25 first prize, $15 second prize in each of the Four Classes of qualifying states are generously offered by the California Federation of Music Clubs, home Federation of the National Chairman, who offers the $25 Award to the State securing the most new Life Members. Mrs. Warren Knox, National Extension Chairman, graciously offers $15 to be used as third award in Class I, including the largest number of states. Remember, Life Members may transfer to a $500 Subscriber Membership by the payment of the $400 difference, thereby winning 25 points for their States.

THE Ohio Federation of Music Clubs is humming with preparations to welcome us to the National Biennial Convention in Columbus. State President *Mrs. I. K. Saltsman*, Life Member and official hostess, finds a staunch supporter of her musical activities in her husband, Attorney *I. S. Saltsman*, new Life Member from Carrollton. He is a member of the Ohio, Idaho and American Bar Associations, a Rotarian, Mason and Shriner, and co-owner of a small chain of variety stores. *Mrs. R. A. Herbruck*, National Corresponding Secretary and Life Member, is National Chairman of the Convention Committee, which includes *Mrs. Gaillard B. Fuller*, Ohio Board Member and Subscriber, and *Mrs. Harry A. Combs*, immediate Past President, Life Member and Local Chairman.

Mrs. Warren Thresher, second Vice President and recent Life Member, is Chairman of Ohio Day, assisted by *Mrs. Elmer Bauer*, West District President, and *Mrs. Oscar Schorstein*, Publicity Chairman, both new Individual Members.

Mrs. Cornelius Vanderbilt Whitney of New York, who transferred from Contributing to Life Membership in Ohio, has been a concert artist, church and oratorio soloist in both New York and Ohio. She started her career by directing the choir in the Evangelical Lutheran Church of Plymouth, Ohio, founded by her great grandfather, and represents the fourth generation baptized and married there. She was invited to participate by singing at the rededication ceremony last July. In addition to concertizing, she has been soloist on NBC Radio programs and with the St. Louis Municipal Opera. Since her marriage, she has established many scholarships for young singers and is active in countless organizations of every type, encouraging better musical advantages for both artist and listener.

Mrs. Harvey Grace, Life Member of Wichita, Kansas, and former contralto soloist, has been a member of the Wichita Musical Club for over 50 years, serving as its president for three years. As a music lover, she finds Life Membership the ideal way to support State and National projects.

Paul Peterson, Individual Member, is head of the Voice Department at Salem College and Founder and Director of its Summer Choir School in Winston-Salem, N. C. He is the present Lieutenant Governor for the Southern Region of the National Association of Teachers of Singing. Mr. Peterson conducts many workshops and lecture demonstrations using his new textbook *Natural Singing and Expressive Conducting*.

Mrs. Harry Bascom, Life Member of Allentown, Pennsylvania, has been soprano soloist in various churches in Indianapolis and her home city. She has served on the Board of Directors of the Allentown Music Club, contributing to its growth by her constant interest and generosity.

Mrs. Benjamin F. Evans, Life Member, is a valued member of the Norristown Octave Club of Pennsylvania. Mrs. Evans has always shared the musical interest of her husband, who was a baritone soloist, and her daughter, Mary Louise Barber, who is a concert pianist.

Mrs. Gilbert Burrell, Life Member and president of the Michigan Federation of Music Clubs, heads the Michigan delegation sponsoring our Special Member luncheon April 30 at Columbus. She is Past President of the Lansing Matinee Musicale and the Community Concerts Association. As president of the Lansing Symphony Orchestra Board, she organized the Town Hall series benefitting the orchestra. Under her chairmanship the Michigan Federation's Interlochen Cabin project of $5,000 was raised in two years. Mrs. Burrell also served as State Vice President and Secretary. During her eight years as chairman of Music in Hospitals for her local club, $10,000 was contributed to the V.A. Hospital at Fort Custer. A pianist and organist by profession, she is active in the Michigan Music Teacher's Association and the Teacher's Guild of Certified Teachers.

Elfrieda H. Roth, Individual Member, of Wisconsin was honored by the Sheboygan County Welfare Department on her retirement after 20 years as a case worker on its staff. Although prepared for a lecture recital career,

(*Continued on page* 39)

WHAT PRICE BEAUTY?

(*Continued from page* 13)

need something very like mass production of beauty-lovers *in our audiences*. Beauty finds itself in queer atmospheres sometimes. A given play may seem sordid to you. But if the play is a sincere work, and you approach it with understanding, you may find beauty and courage where you least expect them. A piece of modern music may sound unbearable to some listeners, but not unless their ears are closed or they have a preconceived idea of what they are going to hear. Preconceived ideas have killed many a program and many a taste. The best immediate antidote to this is a good dose of curiosity in the open vessel of a free mind.

The fact that an audience is really an entity in itself, in spite of its component parts, should eventually make it a valuable weapon in our search for beauty. How to find the forge on which the weapon may be turned? I am convinced that among the genuine lovers of beauty, there is a leaven of musicians, especially, that could find ways of literally applying its gospel, almost as a good research doctor pursues his theories, beliefs and discoveries till eventually he arrives as near truth as possible, and gathers followers.

Human processes are very much the same in general performance, and people are accessible to ideas which "catch on." This sameness seems to point to a definite responsibility on the part of those who are ahead in understanding and ability, to impart not just the notes on program or page, but the *universal element* of music latent in every human, so that the individual will want to know more of it, will want to ask, to realize, to tell. Audiences as well as individuals *can* be drawn to know that music is a friend of infinite patience and *never* has to die, that always may be heard again, and understood without concreteness, not static or crystallized. As one writer said to me "Beauty survives in spite of progress."

If we can arouse in even parts of an audience imagination enough for them to feel beauty and the need for it, for the first time, we shall be starting to handle the danger that besets us.

I leave with you a verse from one of the Psalms—a verse I have pondered many times:

"One thing I have desired of the Lord,
To behold the beauty of the Lord,
And to *enquire* within His temple."

Moravian Music Will Be 500 Years Old In 1957

Because Moravian Music will be 500 years old this year, and because the Moravian celebration of Easter is such a picturesque event, our National President has asked our Chaplain, Mrs. J. Kenneth Pfohl, to describe this event as it takes place in Winston-Salem, N. C., where Dr. Pfohl is located as Moravian Bishop for that section. Here is her story.

THE observance of Easter in this locality has changed very little since the days of the early settlers in old Salem. Then, and now, the residents are awakened at 2:30 on Easter morning by a band playing *Sleepers, Awake*. After assembling for that selection, the bands of the various churches tour their respective communities, playing either a hymn or chorale in every section of the city and suburbs.

When the tours are completed, they station themselves at the church and along the line of march, playing chorales antiphonally until they assemble as one band for a service at the cemetery, which we call "God's acre." Inscriptions on arched gateways entering the cemetery emphasize the significance of the occasion, particularly the one on the white arch of the central entrance, which reads: "I am the resurrection and the life."

The Easter service closes with a triumphal burst of music from the massed band, the words of which are:

"Sing Hallelujah! praise the Lord,
Sing with a cheerful voice.
Exalt our God with one accord
And in His name rejoice.
Ne'er cease to sing, thou ransomed host,
Praise Father, Son and Holy Ghost,
Until in realms of endless light
Your praises shall unite."

It is a service unique to Moravian communities and most impressive.

THE IRL ALLISONS PRESENT A $1,000 AWARD TO THE FEDERATION

Through the generosity of Mr. and Mrs. Irl Allison of Texas, a $1,000 award has been presented to the Federation. Mr. Allison, who heads the National Piano Teachers' Guild and is a Life Member of the Federation the latter partly because of his friendship for our former Education Chairman, Mrs. Few Brewster, who was his classmate at Baylor University, has always been deeply impressed by our Young Artist Auditions; hence his generosity in presenting the award, which he would like to have used in those auditions as a piano award.

Dr. Allison is a former pupil of Ernest Hutcheson and Percy Grainger, and a former dean of music at Hardin-Simmons University.

The Federation's appreciation to him for his recognition of the value of our Auditions!

IN THE FEDERATION SPOTLIGHT

(*Continued from page* 10)

I rented a car in Switzerland and drove over high passes just to say a closely friendly 'hello' to snow and ice. I also enjoy international politics (for which it takes courage) and now, TV. Some 35 hours of weekly teaching and some recitals fill more of my time. My unanswered mail matches the Hills of Anacapri. I am a too-busy man, enjoying life."

We all salute this "too-busy man, enjoying life", this youthful octogenerian, Rudolph Ganz. His achievements are as many as the Alpine peaks of his native Switzerland and are matched only in number by his friends and admirers.

Happy birthday, Dr. Ganz!

From the Reviewing Stand

MOTION PICTURES AND RECORDS REVIEWED BY SIGMUND SPAETH
RADIO AND TELEVISION REVIEWED BY NAOMI REYNOLDS
BOOKS BY QUAINTANCE EATON

MOTION PICTURES

Reviewed by SIGMUND SPAETH

ANOTHER commendable attempt to put a composer's life on the screen is the Jacon Films' biography of Puccini, carrying the alternate title *Two Loves Had I*. The rival ladies are played by Marta Toren and Nadia Gray, with Miriam Bru as an infatuated servant who commits suicide by drowning (historically a fact). Gabriele Ferzetti makes a convincing Puccini, with a strong facial resemblance to the actual composer, but the dubbing of English dialogue is often clumsy. In fact it is only Miss Toren who gives the impression of actually speaking her lines. The most important singing is done off screen by Beniamino Gigli, with such voices as Antonietta Stella (now of the Metropolitan), Gino Penno and Giulio Neri also taking part in the operatic excerpts. There is some beautiful color photography and in general the picture is effective, but appealing primarily to music-lovers.

Suffering also from the rather violent substitution of English for Italian speech is the latest vehicle for Gina Lollobrigida, carrying various titles, including *Beautiful but Dangerous* and *The Most Beautiful Woman in the World*. Supposedly it is the story of Lina Cavalieri, remembered in the Chicago Opera as the wife of tenor Lucien Muratore, and also as generally more pleasing to the eye than to the ear. Miss Lollobrigida fully lives up to the implications of the film, and the unnamed voice or voices that supply her with solos, ranging from *Spagnola* to *Vissi d'Arte* must be considered superior to Cavalieri's. Mario Del Monaco is credited with the tenor solos, including the third act aria from Puccini's *Tosca*, and a Russian Prince is played with an artificial accent by Vittorio Gassman. Robert Alda, as a villainous conductor and vocal teacher of the Svengali type, is apparently the only character actually speaking English. They accept such "dubbing" abroad, but American audiences are likely to be somewhat more critical. However, the general combination of music, acting and photography is excellent, and Miss Lollobrigida is even more handsome than she was in *Trapeze*.

There is real musical significance, also, in the documentary film biography of Dr. Albert Schweitzer, noted as an organist as well as a physician, missionary and philosophical humanitarian. The life of this great man is shown from his childhood in Gunsbach, France, through his important hospital work in Africa, with color photography by Erica Anderson, a narration delivered by Frederic March and Burgess Meredith and background music composed by Alec Wilder. Dr. Schweitzer himself is seen and heard at the organ in Gunsbach, playing a Prelude by his favorite composer, Johann Sebastian Bach. This film, with a running time of 80 minutes, is distributed by Hill & Anderson, 1860 Broadway, New York City.

It is hardly necessary to comment on the screen debut of the notorious Elvis Presley in a picture called *Love Me Tender*. The title song, falsely credited to the shimmying crooner himself, is actually the only good music in the film, stolen note for note from that classic of 1861, *Aura Lee*, written by W. W. Fosdick and George R. Poulton, later known also as *Army Blue* at West Point and *The Violet* at New York University. Mr. Presley is not a very good actor, and the sexual implications of his role, including a sadistic bit of wife-beating, can hardly be considered wholesome, particularly for our hysterical teen-agers.

Parents should be warned, also, against a monstrosity called *Rock, Pretty Baby*, which argues that playing a guitar badly in a noisy jazz band is to be preferred to the career of a physician. The youthful "hero" pawns his father's medical books to help pay for the guitar. That about represents the ethical standards of the entire picture.

NEW RECORDS

Reviewed by SIGMUND SPAETH

MERCURY'S "Living Presence" records continue to offer novelties as well as classic stand-bys in High Fidelity. Outstanding for the holiday season is a set of Christmas carols played on the harp by Carlos Salzedo in his own arrangements. These consist mostly of variations on the familiar melodies, including also some Fantasies on less known European material.

A single Mercury LP disc contains Rimsky-Korsakov's own Concert Suite from his opera, *Le Coq d'Or* and the Polovetsian Dances from Borodin's *Prince Igor* with Antal Dorati conducting the London Symphony Orchestra and Chorus. Vaughan Williams' 8th Symphony has its initial recording by the Halle Orchestra, conducted by Sir John Barbirolli, and contemporary American music is represented on the Mercury list by Roger Sessions' *Black Maskers* Suite and a Prelude and Quadruple Fugue

by Alan Hovhaness, recorded by the Eastman-Rochester Orchestra, led by Dr. Howard Hanson.

The Capitol Classics now feature short compositions for various instruments, including the violin, cello, piano and guitar. There are also songs interpreted by Dorothy Warrenskjold, choral numbers by the Roger Wagner Chorale and orchestral pieces by the Hollywood Bowl Symphony.

RCA Victor has just released the complete recording of the 32 Beethoven piano sonatas by Artur Schnabel, definitely a milestone in musical history. Friedrich Gulda has recorded four of the earlier sonatas for London and the youthful Glenn Gould appears in the current Columbia catalogue with the three that closed the series.

Angel Records now offer some of Bach's organ music, recorded by Edouard Commette, while Decca has listed the two Brahms clarinet sonatas, played by Reginald Kell, with Joel Rosen at the piano.

RADIO AND TELEVISION NEWS

Reported by NAOMI REYNOLDS

There is still time to arrange for a radio or television program spotlighting "The Parade of American Music" during February. Call your local station and talk with the program director, who will probably be delighted to discuss promotional ideas about your own creative composers.

Radio and television continue to present some excellent live concert and operatic programs. We trust you took advantage of some of those we announced for the fall season. Monday evening still has some of the top musical offerings. The Boston Symphony Orchestra on NBC radio is celebrating its 8th season with Charles Munch as musical director. The Telephone Hour, same network, same evening, is directed by Donald Voorhees and each week celebrated artists are spotlighted. Lily Pons' guest appearance this fall marked the 50th broadcast for this singer on this particular program. Her first broadcast on this show was June 15, 1942.

The Voice of Firestone is seen and heard Monday evenings on ABC Radio and TV with Howard Barlow conducting and outstanding solo artists contributing to the program. The Fine Arts Quartet on ABC Radio is noteworthy.

The New York Philharmonic-Symphony Orchestra over CBS radio Sundays is always a "must." James Fassett as intermission commentator is extremely interesting and informative.

After the first of the year, *Symphonies for Youth* will be heard over Mutual radio each Saturday morning, with the Los Angeles Philharmonic Orchestra presenting the concerts. William Hartshorn, Supervisor of Music in the Los Angeles Schools, is commentator for this series.

Great Choirs of America continues to be heard each Sunday morning on NBC radio.

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Television is living up to its promise of a rich season of operatic performances over NBC. *La Boheme*, heard November 18, was extremely colorful. Leading roles were sung by Dorothy Coulter, Jan McArt, John Alexander and Richard Torigi, with Peter Herman Adler conducting. The new English translation was made by Joseph Machlis and the orchestra included members of the Symphony of the Air. All singers had considerable experience and the performance was truly one of highest calibre.

The big interest, of course, will be the world premiere of Stanley Hollingsworth's *La Grande Breteche*, scheduled to be heard on Sunday, March 10. This opera was composed at the MacDowell Colony, and as this, the most famous art colony in America—and the first—is celebrating its 50th anniversary in 1957, this lends especial interest to the presentation. NBC's opera season will also include Verdi's *La Traviata*, *War and Peace* by Prokofiev, and *Electra* by Richard Strauss. *Amahl and the Night Visitors* by Menotti was given on *Robert Montgomery Presents* on Christmas Eve.

Great planning at NBC brought a musical version of Charles Dickens' *A Christmas Carol* on December 23, with the title *The Stingiest Man in Town*. Frederick Spielman wrote the music for this and a cast of show-business headliners included Patrice Munsel, Vic Damone, Johnny Desmond, Martyn Greene, Robert Weede, Betty Madigan and

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the Four Lads, who supported Basil Rathbone in the title role. Lyrics were written by Janice Torre and music was under the direction of Camarata.

Musical directors of the various dramatic productions should come in for a spotlight, since it is a highly specialized art and great things are happening. George Bassman, musical director and conductor for *Producers' Showcase* spends much of his time in research, securing proper music to underscore the various dramas that are presented on this series. Alfredo Antonini at CBS-TV, particularly for *Studio One*, does some exceptional scoring for the many outstanding dramas that are seen week after week on this feature program.

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Educational Motion Pictures is the title of a leaflet jointly produced by the Audio-Visual Center of Indiana University and the Educational Center. The leaflet describes the procedures to follow in obtaining National Educational Television series for audio-visual use. An insert lists current series available. Center publications may be obtained by writing The Educational Television and Radio Center, 1610 Washenaw Avenue, Ann Arbor, Mich. If you have not viewed Dr. Popper's *Spotlight on Opera* in your city, try to have it scheduled. It is an excellent series. The Center distributed a booklet this past summer entitled *The Artist at Work*. The 16-page bulletin gives brief descriptions of National Educational Television series in painting, music and literature.

Dr. Rudolph Ganz is again starred on a series of educational television programs on WTTW, Chicago, Tuesday evenings at 7:30 P.M. CST. The program is titled *They Who Made Music*, and is designed for both lovers of music and students. It gives highlights in the lives of the great creative men of the past and presents the world of music, including their youth, struggles, disappointments, their faith and the final glorification of their genius.

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In breaking down the ownership of TV stations, the facts secured from the FCC reveal that daily newspapers (full or part ownership) own 139; magazine or weekly newspapers own nine, electronics manufacturers (other than CBS and RCA) 15; theatre interests, 42, and Educational Institutions, 23.

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The 29th Annual Academy Awards presentation will be seen and heard over the combined radio and television facilities of NBC Wednesday, March 27, beginning at 9:30 P.M. CST. It will originate mainly from the West Coast, where the nominees and guests will assemble in Hollywood's RKO-Pantages Theatre. The New York portion will originate in an NBC theatre studio. Regarded as Hollywood's big night of the year, with "Oscar" presentations given to all branches of the industry, our creative musicians come in for a big break of credits. Comedian Jerry Lewis will be MC for the production.

The Paramount picture, *Funny Face*, with Fred Astaire, is an extremely good light picture which gives Kay Thompson a real break in showing her many talents. There is plenty of dancing with Astaire and some catchy production numbers.

Andrew Solt has been engaged to do the scripting on *The Franz Liszt Story* at Columbia Studios. The production was first planned for Paramount but was subsequently taken over by Harry Cohn's Columbia, which so successfully produced *A Song to Remember*, a film about Chopin, some years ago, which our Federation sponsored.

NEW BOOKS ON MUSICAL SUBJECTS

Reviewed by QUAINTANCE EATON

MODEST MUSSORGSKY. By M. D. Calvocoressi. Fair Lawn, N. J.: Essential Books, Inc., 1956. 307 pages. (Illus. and with musical examples.) $9.75.

The history of this book is almost as fascinating as its subject. In 1938 the manuscript was sent to Paris from London in order to be published by Koussevitzky's firm, which had commissioned it. All during the war its fate was obscure. The author died in 1944, Koussevitzky died shortly after, and the publishing firm collapsed. The manuscript turned up safe and sound, but was not published until now because of paper rationing and what the author's widow terms "other difficulties." Gerald Abraham assisted in its publication.

Intended to be the definitive work on the composer by a man who had already written several volumes on the subject, this book comes almost as an afterthought. Since it was completed, Mussorgsky's letters have been translated and published, and innumerable "versions" of *Boris Godunov* have appeared. Still, the controversy over the merit of the "original" as against the revisions (notably Rimsky-Korsakoff's) has never really subsided. Full details of the posthumous fate of the works can still make absorbing reading. And every student of Mussorgsky will want this authoritative text on the composer who "rose to world-wide fame on the strength of compositions not one of which, except for a proportion of the songs and a few minor piano pieces, was known in its genuine form."

Considering its price, the book is astonishingly cheap in appearance—jacket, paper and binding; nor do the seven half-tone illustrations seem to account for so great a cost.

MUSIC DICTIONARY. By Marilyn Kornreich Davis, in collaboration with Arnold Broido. Illustrated by Winifred Greene. New York: Doubleday & Co., Inc., 1956; 63 pages, $3.50.

"Geared to the beginning musician," this book will find admirers of all ages, if only for its delightful drawings, sometimes as many as four to a page. The artist has brought imagination to her task as well as underlying accuracy, where it is called for. Definitions are simple, yet satisfactory. Many are illumined by musical example. The letters of the scale are placed for easy location on a keyboard. Amusingly, the longest item is about jazz, which occupies several more lines than its nearest competitor, the sonata.

SUCCESS IN PIANO TEACHING. By Julia Broughton. New York: Vantage Press, 1956. 123 pages. $2.75.

A chatty, personalized blueprint for the teacher, discoursing on every subject from advertising and fees to the part of the parent. Accustomed to "teaching teachers" through her classes at New York University, Miss Broughton has drawn on a vast reservoir of experience for hundreds of helpful hints.

THE GROWTH OF MUSIC—A Study in Musical History. By H. C. Colles. Third Edition, revised by Eric Blom. New York: Oxford University Press, 1956. In three parts, complete in one volume. (Musical examples). $7.00.

Eric Blom, the well known English writer, has brought an old favorite up to date and revised it, as well, in the light of more than 40 years since its first publication. The three sections are: "From the Troubadours to J. S. Bach;" "The Age of the Sonata from C. P. E. Bach to Beethoven;" and "The Ideals of the Nineteenth Century," with an added chapter by Blom on the Twentieth Century.

This is reading music history the pleasant way, gathering the wealth of a scholarly mind along the way. Whether it is a perceptive discussion of a tiny Schubert song or a penetrating study of Berlioz, the author will lead on to a rich experience.

SCHUMANN AND THE ROMANTIC AGE. Marcel Brion, translated by Geoffrey Sainsbury. Macmillan, $4.50.

Marcel Brion, the French writer, has further distinguished himself with a penetrating and sensitive biography of the great Romantic composer, Robert Schumann. The cultural panorama of that era, the beginning of the 19th century, is set forth in colorful fact and nostalgic detail. Schumann is depicted in his youthful student days, in his relation to personalities of the day who left their mark upon his music, in his marriage to Clara Wieck and in his struggle with the increasing duality in his nature which led to final insanity. In the background, M. Brion has painted some of the contemporary happenings and social conditions under which Schumann and his friends flourished. The author has left to others comment on the technical aspects of Schumann's music and concentrated on an easy, romantic and readable account of his age.

Adele Marcus.

Georgia students at Transylvania Music Camp last summer: front, l. to r., Marie Wilson, bassoon and viola, and Donald Johnson, voice, Atlanta; Virginia Robertson, French horn, Marietta; Bob Edge, piano, Lawrenceville; Susan McNeil, violin, Stanley Mallach, bassoon, Atlanta. Back, l. to r., Linda Chambers, violin, Gray; Anne De Shazo, violin, Atlanta; Richard Ward, piano, Albany; Bill Legg, tuba, Elizabeth Barrett, viola, Atlanta; Dick Moore, cello, East Point; Robert Carter, trumpet, Tucker; Peter Leistl, flute, Forrest Park; Alice Anderson, violin, Atlanta; Mrs. Ronald A. Dougan, National President; Mrs. Clifton J. Muir, Southeastern Regional Vice President.

Our Church Music Page

A Workshop in Choral Art

By WARREN A. SCHARF

EACH summer for the last four years an event of importance to the choral musicians of this nation has taken place at San Diego State College, California. This is the seminar for choral conductors called "A Workshop in Choral Art," under the direction of Robert Shaw, distinguished conductor of the Robert Shaw Chorale, and Julius Herford, noted musicologist and consultant to performing musicians. During the summer of 1956, 80 conductors from the United States, Canada, and Hawaii spent six weeks at this seminar. This article is a brief report on the type of training they received.

The heart of the workshop was the study, rehearsal, and performance of three great works for chorus and orchestra, Beethoven's *Ninth Symphony*, Verdi's *Requiem*, and Bach's *B minor Mass*. Twelve hours each week were spent in study of these works under the guidance of Mr. Herford. The method employed was the direct examination of the full scores, approaching the works from the historical, structural, and stylistic viewpoints and attempting to develop an understanding of their essential contents and nature. From this study the students proceeded to rehearsals. Six hours each week were devoted to choral rehearsals of the *B minor Mass* under Mr. Shaw. In addition there were four hours weekly of rehearsal of the Beethoven and Verdi, with the San Diego Chorus under Leonard Moore, Shaw's associate. The San Diego Symphony under Shaw rehearsed these works and others for 12 hours weekly, and all rehearsals were open to workshop students. The culmination of this effort was in the public performance of all three compositions, the Beethoven and Verdi by the San Diego Symphony and Chorus, and the Bach by the workshop members as a choir plus a picked chamber orchestra from the Symphony.

The direction of this work—from score study to rehearsal to performance—was highly significant in that it offered the students a chance to experience within themselves a conductor's conceptual development and its working out in actual sound. Under Herford's direction they could grow in understanding of the music itself, while in rehearsal and performance with Shaw they could see precisely how such understanding is communicated first to an ensemble and then to an audience.

Shaw's rehearsals were particularly illuminating. The emphasis was always on the music—its phrasing, harmonic and contrapuntal structure, form, and spirit—never on vocalism, "choral techniques," or the conductor himself. Two things especially impressed this reporter. The first was Shaw's evident intention to lead each individual to think intelligently and musically and thus himself to "interpret" his own part, rather than to mold all under the hand of an autocratic conductor. The second was the complete absence of the use of "personality," which is so commonly associated with the choral conductor. Mr. Shaw obviously had no time for charm or humor—he was too completely concerned with the music to have time for trivia.

Additional insight was provided by symposiums on choral arranging by Alice Parker, arranger for the Shaw Chorale; accompanying, by John Wustman, accompanist for the Chorale; choral conducting, by Leonard Moore, director of the Seattle Chorale. Highly instructive talks were given by Mack Harrell and Jerome Hines, the latter a leading artist of the Metropolitan Opera Company.

There were perhaps three unique features of this workshop. The first was the constant emphasis on the understanding of music *qua* music and the resulting subordination of attention to choral techniques. The second was the integration of score study with rehearsal and performance, thus uniting theory and practice, mental understanding and aural result. The third was the fact that due to the absence of any attempt to give ready-made answers to conducting problems, what an individual student learned was in direct proportion to his ability to observe thoughtfully and accurately. More than in most summer choral sessions, his profit was determined by what he already knew. He could possibly learn little, or could gain an unlimited amount. This workshop is not recommended for the dilettante, but can be of tremendous value to any serious student of the art of conducting.

ABOUT THE AUTHOR

Warren A. Scharf is minister of music of the First Presbyterian Church of Stillwater, Oklahoma, conductor of the Stillwater Motet Choir and teaches at Oklahoma A. and M. College. His work in conducting has been with Dr. Herman Genhart, Dr. Paul White and Dr. John Finley Williamson.

Just received is this photograph of our Aspen Scholarship student of 1956, 17-year-old Lynn Benson of Albuquerque, N. M., l. with his teacher, French horn player Joseph Eger, right.

Pertinent Paragraphs about the Past Presidents Assembly

By ELEANOR F. PASCOE

Mara Maclachlan, daughter of Mrs. Andrew Dugald Maclachlan IV, Chairman of the Massachusetts PPA

SIX new chartered chapters have been added to the "Fraternity of Executives" since we last reported through *Music Clubs Magazine*. They include the Athens Tennessee Music Club Chapter, #261, Mrs. Helen R. Arterburn, president, with eight charter members; the Goodland, Kansas, Federated Music Club Chapter, #262, Mrs. B. G. Robinson, president, with six other members, each of whom wears a PPA pin, presented by the club upon her retirement from the presidency; the Schubert Club Chapter, #263, of Kenosha, Wisconsin, Mrs. Minnie M. Larson, president; the Greenville, Alabama, Chapter, #264, Mrs. Philip V. Speir, president, and also Chairman of Alabama PPA., which combines the past presidents of three music clubs of Greenville; the Twilight Music Club Chapter, #265, Stevens Point, Wisconsin, with Mrs. A. A. Mellentine, State President, as Chapter president, and the Schubert Club Chapter, #266 of Brownwood, District Seven, Texas, Mrs. W. R. Parker, president, with 16 charter members. A hearty welcome is extended to these chapters.

Mara Machlachlan, pictured above, the talented daughter of Mrs. Andrew D. Machlachlan, Massachusetts State PPA Chairman, recently raised the sum of $90 by her own efforts for the work of the assembly, $25 of which was sent to the Young Artist Reserve Fund of the National Federation. Mara recently won a travelling scholarship to European Theatres and Festivals, attending the Salzburg and Edinburgh Festivals and performances of the Dublin Players in Ireland. An accomplished actress, she gives such varied costume recitals as *A Young Man from Salzburg*, portraying the six women in Mozart's life; a program of Latvian folk dances, music and handicraft, and Scotch ballads, which won for her the title of "The Scottish Balladeer." She has also organized a music study club which she expects to federate some day.

Mrs. Gilbert Burrell, president of the Michigan Federation of Music Clubs, recently entertained the Past Presidents of the Matinee Musicale of Lansing at a barbecue luncheon in her garden patio. When the rains came, the guests retired to the living room to enjoy hi-fi recordings and tales of summer vacations.

The Pontiac, Michigan, Chapter held a tea at the Fisher Estate to raise funds for scholarships to Interlochen Music Camp. Music was furnished by four Junior Clubs of Pontiac. The St. Louis, Missouri, Chapter sent a check for $11.53, the proceeds from the American Music Tea held last February. Mrs. Elvira M. Diamond, who was then the State PPA Chairman, has attended 12 National Biennials and expects to be in Columbus, Ohio, next spring.

The Past Presidents Assembly of Iowa held a tea at the Governor's Mansion for all members of the Iowa Federation as a benefit for the Young Artist Reserve Fund. The District of Columbia PPA. presented Eunice Wilson Greene and Julia Peacock in a two-piano recital of *Alice in Wonderland* by Homer Simmons as a tribute to Gertrude Lyons, D.C. Chairman of PPA. on her 84th birthday. Contributions will be used for the Young Artists Reserve Fund.

Last year the total contributions from Chapters and State Federations amounted to $728.43, dues were $3,235, showing a paid up membership of 6,470. Our goal for the Biennium is 7,500, so let's not lose any of these members, but try to enroll every past president of every club in every state in our Federation. Remember, we have five awards of $1000 to raise instead of four, as the men's and women's voices will compete in separate auditions.

PPA extends deep sympathy to its member, Mrs. William Maybury, former chairman for Michigan, in the death of her husband, and to Mrs. C. Arthur Bullock, National Vice President in her loss of her mother.

CENTRAL REGIONAL NEWS BELATEDLY RECEIVED

From Texas, after Texas news went to press, we received this data regarding a National Music Week project of the Stanton Music Club in Martin County. This was a "May Fete," which was not only profitable from the standpoint of admissions paid, but also of tremendous interest to the community. Also it was important because it gave a part to every interested child in the Stanton schools, from kindergarten age up. Parents made costumes, the school flowers, and a Maypole dance, plus the King and Queen of the May were featured.

From the proceeds $50.00 was donated by the club to the Stanton School Music Department, and $10.00 to refinish the gymnasium floor.

Opportunities for Student Division Members

Reported by VIRGINIA PARDEE, Student Adviser

The Three Arts Trio of Chicago, described in last month's page about the Student Division is pictured above. Members are, left to right: Myrna Lewis, violinist, Patricia Sage, pianist, and Karen Schlemmer, flutist.

WARMEST GREETINGS TO ALL MEMBERS OF THE STUDENT DIVISION:

This is the time when Student Advisers, Student Auditions Chairmen and Students themselves must pause, read and act in order to make the most of the many opportunities available in this Biennial year in the field of Awards and Scholarships for the student musician between the ages of 16 and 25.

In the event that our readers have not seen or have have misplaced the latest information on the Biennial National Awards, we will outline them here:

OPERA WORKSHOP, CHATHAM COLLEGE (formerly Pennsylvania College for Women) Pittsburgh, Pennsylvania—One scholarship—free tuition but not board and room—in each state to the summer session of the Opera Workshop, August 7th through Labor Day, 1957. Applicants will participate in competitive auditions held simultaneously with the Student Auditions; age requirement over 21 years of age, for male and female voice, male preferred. Please write the National Student Auditions Chairman, Mrs. Gaillard B. Fuller, 404 East Main Street, Loudonville, Ohio or the NFMC office Headquarters for Bulletins (10c each).

STUDENT AUDITIONS—Open in 1957 to entrants in piano, violin, cello, voice (male and female) and organ. Age limits, 16 to 25. Auditions are held in the states, with the winner going on to District Auditions. State and District awards are optional. There are three National Awards of $300 each, for winners in keyboard instruments (piano or organ), strings (violin or cello), and voice (man's or woman's). Winners of each of the 14 District Auditions will make tape recordings to be heard by eminent judges for the selection of these national winners, who will be invited to appear on the Youth Program at the Biennial Convention in Columbus, Ohio, April 25 to May 3, 1957. State Chairmen have Bulletins. If you do not know the Auditions Chairman in your state, write to the National Auditions Chairman for information.

Two other fine scholarships offerred again this year are those in strings from **PEABODY CONSERVATORY OF MUSIC,** Baltimore, Maryland, and the **SHREVEPORT SYMPHONY-CENTENARY COLLEGE,** Shreveport, Louisiana. Auditions for both will be held simultaneously with the Student Auditions. Peabody offers a three-year scholarship in strings valued at $600 yearly, covering full tuition, with board and room also provided in the first year. Many opportunities are provided the winner for appearances and a full-size recital at the Conservatory is offered in the third year, as well as a solo appearance with the Baltimore Symphony Orchestra if he or she is approved in auditions conducted by the Baltimore Music Club.

THE SHREVEPORT SYMPHONY-CENTENARY COLLEGE offers for the second time four scholarships valued at $850 each per year, at Centenary College, Shreveport, La. Board and room are provided for the academic year, as are incidental college fees and in some cases private music instruction. Open to players of orchestral string instruments (violin, viola, cello, contrabass), between the ages of 16 and 25, or veterans to 28 years. For full details of both these string scholarships, please write your National Chairman of Student Auditions, Mrs. Gaillard B. Fuller, 404 E. Main Street, Loudonville, Ohio.

Of no less importance is the **YOUNG COMPOSERS CONTEST** of 1957 sponsored by the Student Division. Age limits, 18 to 25, inclusive. Competition closes April 16, 1957. Classifications: (1) a sonata or comparable work for solo wind or string instrument with piano, or for any combination of three to five orchestral instruments, minimum duration eight minutes; (2) a work for chorus, either unaccompanied or with accompaniment of piano, organ, or a group of not more than 10 instruments, English text, minimum duration four minutes. Awards: Class 1, first prize $175, second prize $125; Class 2, first prize $125, second prize $75. Rules and application blanks may be secured from NFMC Headquarters. National Chairman for the Young Composers Contest is Mr. Elliot Weisgarber, the Woman's College, University of North Carolina, Greensboro, North Carolina.

A SPECIAL AWARD: THE DEVORA NADWORNEY MEMORIAL SCHOLARSHIP for composers is being established this year. Details will be announced in conjunction with the Young Composers Contest. Write the NFMC at 445 W. 23rd Street, New York 11, N. Y. for full information.

MARIE MORRISEY KEITH SCHOLARSHIP—A scholarship honoring a past National President Marie Morrisey Keith. Two hundred and fifty dollars to be awarded annually to an applicant in the Student Division age bracket, 16 to 25. The scholarship may be held for two years. Award for 1957 is to be given in the Central Region—Arkansas, Illinois, Iowa, Kansas, Minnesota, Missouri, Nebraska, North Dakota, Oklahoma, South Dakota, Texas, Wisconsin. The basis of award rests not only on performance but also general intelligence, musicianship and potential talent. The scholarship is designed for a worthy and talented student who intends to follow a professional career and who is unable otherwise adequately to finance his musical education. Open to advanced students of piano, strings or voice. For full information, address the chairman, Mrs. Clair McTurnan, 5148 North Meridian, Indianapolis, Indiana, or NFMC Headquarters.

With all good wishes for success in your chosen field of musical endeavor and hoping that some of the scholarships outlined here wil be of significant interest to you, our Student Musicians, I am,

Faithfully yours,
Virginia Pardee

Junior Highlights

By VIRGINIA CASTOE COMBS

One of the most interesting classifications in the Junior Festivals is the Junior Composers Contest. The December issue of *Junior Keynotes* lists the full report of the Contests of 1956 by Miss Marjorie Trotter, National Chairman. There were 112 entries with 124 manuscripts representing 24 states. Twenty-five of the compositions rated Superior and 34 received Excellent ratings. The $25 cash award for the best composition in the Junior age went to Elizabeth Rhudy, age 16, for her *SATB* composition *Christ Dieth No More*. The Juvenile cash award of $15 went to Sandra Hendrix, age seven, whose composition is a piano solo entitled *Far-Away Castles*. Both of those young people also received the National Gold Certificate for three successive Superior Ratings. A special mention was also given to Mitzi Cunning, age 12, of Ponca City, Oklahoma for her *Reverie* for piano solo and to eight-year-old Christopher Guinta for his piano solo *Rondo*. Seven Junior Composers received Gold Certificates for having achieved Superior Rating for three successive years. They were: Flora Day Cushman, Ruth Young, (both of Baltimore, Maryland; Franklin Fanning of Dayton, Ohio; Christopher Guinta of Pompton Lakes, New Jersey; Thomas Wickman of Muskegon, Michigan, and Sandra Hendrix of Decatur, Alabama. Letters of appreciation for honors bestowed, written by four of the top-rating composers, are included in the magazine. The top-rated compositions of the 1955 and 1956 Festivals will be performed on Youth Day, Saturday, April 27, at the 1957 National Convention in Columbus, Ohio, either by the composers themselves or by Junior and Juvenile Club members selected from the unanimous Superior students from the Ohio Junior Festivals of 1956.

Many Junior Clubs joined in the 13th annual celebration of the MacDowell Festival Month in December and paused to remember the wife of Edward MacDowell, whose compositions they have learned and loved. Marian MacDowell will always remain an inspiration to the members of our National Junior Division and they are proud to have had a share in realizing Mrs. MacDowell's dream to make the MacDowell Colony at Peterborough, New Hampshire, a permanent "House of Dreams" for creative artists and composers. The life of Marian MacDowell did not end on August 23, 1956, for she "spent it for something that will outlive it"—music.

Many Juniors have reported very interesting correspondence with "Musical Pen Pals" whose names have been secured through *Junior Keynotes*. A new list from Sussex, England, is published in the December issue.

Under the heading "Information Please," the editor, Phyllis Lations Hanson, has given some very valuable information on what the Federation means, what it has to offer our Juniors and a very complete list of all Junior and Juvenile Scholarships and Awards open to club members. These make wonderful "tips" for answers to "Just what is the Federation?" and should be filed by all Counselors and Junior and Senior Club Presidents as valuable references.

Three pages of very intriguing musical games and puzzles by Mrs. J. V. Chandler, National Chairman of Junior Education, give wonderful ideas for the social hour at the Junior Club meeting or for "brain teasers" at home. Under "Club News" we find several interesting items. The Melody Maids, famed Junior singing troupe, of Beaumont, Texas, recently returned from three months in Europe where they gave 130 singing performances for enlisted men in U. S. Army service clubs, in military hospitals and chapels. The tour was arranged by the Armed Forces Entertainment Division in Washington. The Jack and Jill Juveniles of Sioux City, Iowa (ages three to five) recently proved their ability to recognize musical instruments and to present all types of rhythm in their playing and folk dances during a demonstration at the Iowa State Convention in Des Moines.

A long list of Special Awards in the 1956 Parade of American Music is reported by Ada Holding Miller, National Chairman of American Music. The account closes with a quotation from the opening ceremonies of the Ithaca Federation of Junior Music Clubs program of 1956, which is quite expressive of the aims and purposes of our whole Junior plan of work:

Spirit of American Music

"Youth of the past has lighted the Candle of Wisdom, which, in turn, has been passed on to us in the name of Harmony, Understanding, Justice, Musicianship, Ambition and Fellowship, to be used to light the Musical Pathway that lies ahead."

A VACHEL LINDSAY CONTEST SPONSORED BY ILLINOIS FEDERATION

Announcement of a contest of nationwide proportions for a work for mixed chorus with text from the writings of Vachel Lindsay is announced by Mrs. Henry L. Porter, president of the Illinois Federation. The work may have piano or orchestral accompaniment, and must not exceed 20 minutes of performing time.

The award is a cash prize of $500, and the Springfield, Illinois, Municipal Choir is to be permitted to perform the work gratis (if deemed suitable) as often as it wishes. The contest is open to all American composers regardless of age, but the contestant must have resided in the continental United States at least one year prior to the announcement of the contest, which closes August 1, 1957.

The contest is being carried on in cooperation with the Vachel Lindsay Association of Springfield, Illinois. For further particulars regarding it, write Mrs. Henry L. Porter, Suite 10, Fine Arts Bldg., 410 South Michigan Avenue, Chicago, Ill.

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AN APOLOGY

We exceedingly regret that our guest, Mr. Donley F. Feddersen, program associate of the Educational Television and Radio Center at Ann Arbor, Michigan, was reported as "Mr. Patterson" on our panel at the opening luncheon of the National Board meeting in Chicago.

Naomi Reynolds
National Audio-Visual Education Chairman

ON WRITING CONGRESS

By *MARIE HURLEY*

The interest of the membership of the National Federation of Music Clubs in legislation has been and is most gratifying. Members have requested my opinion on legislation, not just that of interest to NFMC, but legislation of concern to people across the nation. Likewise, inquiries have been made concerning the subject of writing Congress; such as, what kind of letters to write; to whom to write; the advantages of writing; what happens to the letters that are written to Congress, etc., to the extent that I finally decided to take the time to consult with appropriate Congressional sources on the matter, and for reasons quite obvious, to answer the questions collectively. Here goes.

What kind of letters get action?

Letters that get attention are legible, specific, clear, and brief, stating what you are for or against, and why. A typewritten letter is preferable, but handwritten letters can command respect provided they contain constructive ideas.

Whom do you write?

Because the liaison between the House of Representatives and the Senate is far from perfect, you're wise to write to your own Representative and to your two Senators.

(Continued on page 37)

New Music for Easter

Reviewed by MARTHA GALT

EASTER CHORAL MUSIC

SERVING a dual purpose is the *Choral Fanfare* with narration for Christmas or Easter, into which the choral part is effectively interwoven. It is by Ron Nelson, and very simply written, as well as briefly so. Sunamy Publishing Company has released it for *SATB*. Organ accompaniment. For youth choir (*SA*) and adult choir (*SATB*) Frank Pallma has taken excerpts from his Easter Cantata *Glorious Resurrection* and made them into a singable and melodious anthem, with alto or baritone solos optional. It is well harmonized in conventional manner, and not too difficult of rendition. There is organ or piano accompaniment. Pallma Music Products Corp., publishers.

From Novello & Co., Ltd., comes an anthem by Orlando Gibbons, entitled *If Ye Be Risen Again With Christ* for two trebles, alto and chorus with organ accompaniment. It was edited by Frederick Ouseley in 1873, and revised again by Watkins Shaw in 1955. Gibbons was a celebrated performer on the organ and virginals as well as an English composer of note of the 16th and 17th centuries. A note from the reviser states that "only the slightest revision is needed to satisfy modern requirements."

From the Green Lake Choral Series edited by George Lynn, published by Mercury Music Corporation, for mixed voices and organ are the following anthems of medium difficulty: *Thou Hallowed Chosen Morn* by Normand Lockwood (a cappella) with text by St. John of Damascus; *O Sons and Daughters, Let Us Sing with Music* by Warren Martin (original setting, not an arrangement of *Filii et Filiae*) for two-part mixed chorus, either women (or boys) and men, and very joyous in spirit; *Hosanna to the Son of David* by Daniel Moe is a spirited arrangement of the text according to the Gospel of St. Matthew, and is suited for either Palm Sunday or Advent.

For three-part women's voices is an original setting by Rob Roy Peery, of the Latin Hymn, *The Strife Is O'er*, dignified in feeling and well harmonized in the key of Db major. Walter Ehret has edited and arranged the well known Easter anthem by Charles Vincent, *As It Began to Dawn*, for three-part mixed voices, (*SAB*) thus making it possible for youth choirs to learn. Both of these fine anthems are publications of Belwin Inc. From the H. W. Gray Co., Inc. are several outstanding anthems for the Easter season. *That Blessed Easter Morn* by Mary E. Caldwell, based on a hymn-like melody, has been interestingly developed. One short measure of organ accompaniment precedes the voices, which announce the simple melody in eight measures, in unison. The second verse is sung in parts, and for the third verse, it modulates to the tonic minor. The last verse is sung with a descant by the sopranos, over the melody by the other three parts. It may be had in two settings, for *SATB* or for two-part treble voices. Conceived along rather broad lines is the anthem for *SATB* by Cecil Effinger, *The Glorious Day Is Here*. The text is from St. Matthew and rather freely adapted, as the music announces triumphantly the theme of the Resurrection. Although there is no key signature, the most of the harmonic structure is within Bb major, although it is quite modulatory in character. There is organ accompaniment.

To a text by Charles Wesley, *Alleluia! Christ is Risen*, Richard Warner has written a very joyous anthem for mixed voices and youth choir, with organ accompaniment. It is an arrangement of a Welsh hymn-tune called *Gwalchmai* by Joseph D. Jones, in which the composer-arranger does very striking things with the "Alleluias." There is a short solo for soprano or tenor. With text also by Charles Wesley, Garth Edmundson has written a very happy carol for Ascensiontide, for mixed voices. He has employed alternating measures of 3/4 and 2/4 rhythm skillfully and smoothly. The accompaniment is optional, but may be used with good effect. It is simply harmonized with the good taste with which this composer endows his compositions. A rather unusual and beautiful anthem is the one by George Blake, *After the Winter Snows*, with text taken from John Masefield's *Easter*. It opens with a tenor solo in sustained melody, followed by the four-part choir in a bit more spirited manner, although in minor key, the promise of "God unseals His eyes to life awaking." After a brief episode in G major, the return is to the first theme, with repetition of words, closing with a very triumphant "Alleluia!" in the relative major key. Accompaniment is for organ. Canyon Press, Inc., the publisher.

ORGAN SOLO:

Festal Voluntaries for Lent, Passiontide and Palm Sunday poses quite a roster of distinguished, organist-composers in its table of contents. There are five of them, contributing five equally fine voluntaries on as many hymn tunes and chorales. Canzonetta on *Horsley* is by Eric Thiman; Pastorale on *Rockingham* by Norman Gilbert; Introitus on *Herzliebster Jesu* by Gordon Slater; Reflection on the *Passion Chorale* by Desmond Ratcliffe, and finally Epilogue on *St. Theodulph* by Healey Willan. All church organists would enjoy having this collection. It is a Novello and Co., Ltd., edition. From the H. W. Gray Co., Inc. comes the very moving Meditations on *The Seven Last Words of Christ* by John Huston. They are useful as a complete number, or, if desired, may be most effectively used as separate numbers. Particularly appealing are No. III (*Woman, Behold Thy Son*) No. IV (*My God, Why Hast Thou Forsaken Me!*) in dramatic intensity, and No. V (*I Thirst*).

MISCELLANEOUS MUSIC—PIANO SOLO

Two numbers in triple rhythm from the Federation composer from Miami, Mana-Zucca, are both colorful and grateful to perform. Both are excerpts from a series of 365 pieces for piano solo which she calls *My Musical Calendar*. *Indigo Waltz* Op. 188, No. 5, is quite modulatory in style, and calls for very facile technique. *Valse Pastorale*, Op. 188, No. 2, is a more extended composition, quite flowing and imaginative, and yet brilliant, and should make an effective concert number. *Morosity*, by the same gifted composer, is conceived in modern idiom, in a more calm and meditative mood. The harmonies are rich and call for more legato playing, and she employs quite a bit of chromaticism. They are all publications of Congress Music Publications of Miami.

TWO PIANOS—Four Hands

Very intriguing to play as well as hear is *Danza Braziliana* by Harold Triggs, which is in the style of a rumba, quite spirited and staccato, with its endless rhythmic beats. Two parts are provided in the score. It may also be had in piano solo arrangement or violin and piano, and is a Carl Fischer Inc. publication. Samuel B. Wilson has contributed several excellent teaching pieces for two pianos, which should be greatly enjoyed by young pianists of perhaps 4th or 5th grade. They are: *Suite in Three Movements*, *Nocturne*, and *Waltz from Suite in Brief*. *Frolic of the Three Blind Mice*, Op. 137, No. 1 by Franz Schubert, a Rondo, has been amusingly set for young players by William Coburn. The set includes two copies in all the above, and is published by Sunmy Publishing Company.

VOCAL SOLO

Wedding Prayer by David H. Williams, a sacred song for medium or high vocal range, is a beautiful prayer with text by the composer, who invokes the blessing of God on the hour, the ring and the promise of strengthened love throughout all time. It is a very tender and moving song, briefly sketched, with simple accompaniment. It is a publication of the H. W. Gray Co., Inc.

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SAB
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More Southeastern Regional News — The Oglebay Park Mid-Week, West Va.

At the Mid-Week luncheon, l. to r., Miss Marie Hurley, Nat'l Legislation Chairman; Mrs. Clifton J. Muir, Southeastern Regional V.P.; Mrs. L. J. Wilson, Chairman local arrangements; Dr. Merle Montgomery, Nat'l Summer Scholarships Chairman; Miss Christine Church, Capitol Dist. Pres.; Boris Goldovsky.

The third annual Mid-Week of the West Virginia Federation, plus clubs of the Capitol District, which includes Delaware, Virginia and West Virginia and the District of Columbia, was held at Oglebay Park, Wheeling, West Virginia, on August 28 and 29, 1956. The two-day meetings attracted many State, Regional and National Federation officers.

The Mid-Week meetings were focussed around the closing sessions of the Oglebay Institute Opera Workshop. Boris Goldovsky, head of the New England Opera Company and a nationally known figure in the opera world, and Leonard Treash, head of the opera department of the Eastman School of Music, run the Workshop, which is a highly imaginative and life-full musical project. Mr. Treash, incidentally, is one of our former Young Artist winners. On the opening night of the Mid-Week, guests attended three one-act operas presented by the Workshop: Mozart's *The Impresario*, Meyerowitz's *The Meeting* and Ibert's *Angelique*, all given in English.

Among the highlights of the Mid-Week were a reception and tea given by the Thursday Club of Wheeling; a Federation luncheon featuring Mrs. Clifton J. Muir, the National Federation representative, and Mr. Goldovsky and Mr. Treash as speakers; a tour of Oglebay Park's more than 1,000 acres, and Opera Workshop demonstrations.

At the Mid-Week luncheon, Mr. Goldovsky announced that he would like to establish a scholarship fund for the Oglebay Institute Workshop and would make $1,000 available on condition a like sum was provided. The ultimate aim of this project, said Mr. Goldovsky, is "brilliant leadership in the field of opera . . . exceptionally gifted personalities who can conduct, stage-direct, organize, form civic groups, translate, promote, and be active in other ways to popularize opera."

Our Scholarship Chairman, Dr. Merle Montgomery, was present at the luncheon and suggested that the clubs in the Capitol District should accept this project and raise the matching money for Mr. Goldovsky's fine offer. Christine Church, Capitol District President, took up the challenge and is working with all her member clubs in the undertaking. In the interim, an anonymous donor agreed to provide the sum of $500 toward the goal. This means that the Capitol District must raise the remaining $500, and in so doing assure a fund of $2000, to be designated as the Capitol District Scholarship Fund.

Saluting the Southeastern and Central Regions

FOR A WIDE RANGE OF INTERESTING ACTIVITIES

Capitol District

DISTRICT OF COLUMBIA CLUBS CELEBRATE MRS. LYONS' 84TH BIRTHDAY

On Saturday evening, November 10, 1956, approximately seventy-five members of the District of Columbia Federation of Music Clubs joined Mrs. Gertrude C. Lyons, Past President, D.C. Federation of Music Clubs, Past Member of the Board of Directors, National Federation of Music Clubs, President of the D.C. Chapter of the Past Presidents Assembly, and new Life Member of the National Federation of Music Clubs in the celebration of her 84th birthday. Mrs. Eunice Green and Mrs. Julia Peacock performed beautifully and effectively the *Alice in Wonderland Suite* by Homer Simmons, and as an encore *The Gingham Dog and the Calico Cat*, also by Homer Simmons. Travel color pictures of Canada and Mexico were shown by Mr. Herman Lichty.

In May of 1956 the District of Columbia Federation of Music Clubs sponsored a contest for young musicians with cash awards available to the winners, with the Jordan Piano Company donating the sum of $500 to be used for this purpose. One Superior rating was awarded $100 and seven Excellent ratings received $50 each. The balance of $50 not awarded was contributed to the District of Columbia Federation Scholarship Fund. Miss Esther Linkins was chairman for this event. Twenty young musicians entered the contest: 15 pianists, four vocalists, and one cellist as well as two choruses.

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VIRGINIA ALL-STATE CHORUS MEETS

At a meeting of the Virginia Educational Association in Richmond, members of the following federated student groups participated in the All-State Chorus: Hollins College Music Association, Radford College Choral Club, Shenandoah Concert Choir, Madison College Chorus, Mary Washington College, Westhampton College and Richmond Professional Institute.

In Roanoke the Thursday Morning Music Club will present five concerts this season besides its regular monthly club programs. Miles Nekolny and Richard Cass, National Federation Young Artist winners, will appear on the concert series. The Roanoke Symphony, Gibson Morrissey, director, has begun its series for the season. Its December performance of Handel's *Messiah* will include student choral groups.

The Lynchburg Civic Music Club will sponsor a performance of *The Messiah*, also, sung by the united choirs of Lynchburg.

The Richmond Opera Group has gained wide acclaim for its presentation of Gershwin's *Of Thee I Sing*. Also in this city the Richmond Choral Society is again preparing several programs under the baton of Alton Howell.

Virginia composers have been in the spotlight all over the state. In Harrisonburg recently, the A. O. Rockingham Chapter gave a complete program of Virginia composers, with many performing their own works to a very receptive audience.

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South Atlantic District

GEORGIA CLUB WINS SEVERAL TROPHIES

At the 1956 State Convention of the Georgia Federation, the Sandersville Music Club walked away with seven trophies—most awards ever won by a single club in this State Federation. This club, in a town of less than 5000 population, has an active membership of 35. Its trophies included an award for the best report of work done, the Curtis Cup for the most points earned on the rating sheet, the Transylvania Scholarship Fund Trophy, the Louise Mathis Trophy for music in hospitals, the Turner Trophy for Music in the Home, the Wooten Trophy for best Hymns of the Month presentation and finally, an award for radio and television work done out of the city.

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FLORIDA CLUB PRESENTS CONSTANTIA

The Friday Morning Musicale of Tampa was host to Mrs. Glenn Morrison, State President, on the occasion of the club's presentation of *Constantia*, a play subtitled *A Night in Rome* and given be-

Mrs. Gertrude Lyons whose 84th birthday the District of Columbia Federation celebrated.

Award Winners in the D. C. Federation Piano Contest: l. to r. Elliott Prescott, $50; Richard Villastrigo, $50; Robert Isbell, Vice President of the Jordan Piano Co., which gave the award; Bessie Louise Levine, vocalist, $50; James Reistrup, president D. C. Federation; Sally Stretton, $100; Karley Tolefson, $50; Leon Luther Rix, cellist, $50; Hilda Davidson, Richard Bentz, Dennis Mitchell, representing the Bethesda-Chevy Chase High School A Capella Choir, $50; Steven Ross, a $50 winner, is not shown. Unless otherwise specified all award winners were pianists.

At ground-breaking ceremonies for the Hinda Honigman Library at Transylvania Music Camp were. L. to r., Mrs. G. Ernest Moore, immediate past president of North Carolina; Rev. Charles S. Hubbard of Chapel Hill; Mrs. Ronald A. Dougan, National President; Dr. James Christian Pfohl, camp director; Mrs. Clifton J. Muir, Southeastern Regional Vice President.

The Crescent Music Club of Greenville, S. C. (below left) received two certificates of merit at a recent Board meeting, recognizing the part the club had played in forming the Greenville Little Symphony Training Orchestra for the Greenville Symphony. L. is Mrs. C. D. Gorman, club president; r. Mrs. W. R. Wylie, immediate past president.

Pictured above are: l. Mrs. Maurice Friedman of the Sandersville, Ga., Music Club; C. Newson Summerlin, Jr., and r. Mrs. J. B. Wall. Mr. Summerlin is presenting trophies won by the club this past year. The club achieved seven trophies, the largest number ever won by a single club in the Georgia Federation.

The Tampa, Florida, Club presents "Constantia," a play about ancient Rome. L. to r. are Mrs. Ergasto Arango as Lauteria; Mrs. Harrison Tolas, Metrodora; Mrs. Trice Bell, Thalia; Mrs. George Hayman, Arpasia; Mrs. Leo A. Bryson, Constantia; Mrs. Walter Howell, Eudocia; Mrs. Donald McKay, Aphrodite; Mrs. Michael Miklas, director.

fore a very large audience on November 16. This club publishes a monthly magazine called *Musicale Notes* which goes to all members. The December issue mentioned the fact that this is the only Florida club to sponsor a Young Artists Group. It also sponsors an orchestra which made its debut playing at *Constantia*. On January 24 the orchestra will play for the Brooksville Music Club. All success to one of the youngest orchestras!

"Music for the Blind Month" was celebrated by a Braille Festival sponsored by the Coral Gables Music Club. A program of music by blind musicians was given and then Dolly Gamble, blind teacher and composer, gave a talk on music for the blind, exhibiting Braille music and other aids for sightless musicians. Funds from the festival were used to buy memberships in the American Record Club for the blind and subscriptions to *The Braille Musician*.

Through efforts of the South Miami Music Club, 13 half-hour telecasts have been turned over to the three music clubs of the greater Miami area in which to promote music and the Federation program.

A catalogue of compositions by members of the Florida Composers' League has been compiled and is being used successfully by program chairmen throughout Florida.

Formerly, the Senior Music Club of Lake Wales collected records for Bay Pines Veterans Hospital once a year. Occasionally, too, a paper on the subject of music therapy was read to club members. At a meeting in May, 1956, Mrs. O. T. Bryan, the president, announced the creation of a Music Therapy Committee to amplify the work done in this important field. It was decided to present the local hospital with a three-speed record player and a collection of records mounted on a cart. After some discussion of servicing the project with the hospital aides it was agreed that the Music Therapy Committee would work on a reciprocal basis with the aides. Both groups now wear the same uniforms and assist each other in their respective fields with great success.

Annual reception Coral Gables, Fla., Music Club. Seated, Mrs. Clifton J. Muir, l., Mrs. Walter Nelson; standing, Mrs. William T. Hilles, Pres., Mrs. Byron Sperow, Mrs. Garland Mc Nutt.

All over the country orchestra leaders are bemoaning the current scarcity of string players. The Federation's Crusade for Strings is playing an active part in getting young musicians to leave clarinet and trombone for violin and viola. In Miami there are two groups which are eliciting praise for their "education to strings." Both the University of Miami orchestra and a string ensemble conducted by Victor Stern are Federation members. Victor Stern of the University of Miami faculty has been conducting a real school to school campaign to arrange concert demonstrations of stringed instruments. With the aid of cellist Herman Busch and violinists Toby Weinstein and Frank Fabry, he prepared a program of quartet music for use in elementary schools. Every Wednesday morning the quartet plays at a different school. The instruments are introduced to the children and playing methods explained, after which a short program is given by the group. Questions about the different instruments and the music played then follow. Stern points out that to play a stringed instrument is a difficult but a rewarding experience. "We can never have enough good string players—there are never enough to go around," says Stern.

Dixie District

KENTUCKY OFFERS SCHOLARSHIPS TO FOSTER CAMP

The 36th annual convention of the Kentucky Federation of Music Clubs met in Paducah last April 11 and 12. At the convention an "American Music Luncheon" was highlighted by a recital of American folk music presented by Winifred Settle, a former winner of the Kentucky Young Artist Auditions. A panel discussion on the subject of American music was conducted by Virginia Fitzgerald. On Youth Day the Junior winners performed for the convention delegates, and later Susan Hammer of Louisville, winner of the Stephen Foster Scholarship award, was presented in a program of violin selections.

For 20 years the Stephen Collins Foster Music Camp has provided a group of young people from 27 states and Canada with a five-week vacation which has proven to be a memorable experience for them. The camp is on the campus of Eastern Kentucky State College at Richmond and students from 9th to 12th grades who play in their high school bands or in orchestras are eligible for admission. The camp staff of trained musicians and music teachers has been very successful in working with these young people. The Kentucky Federation of Music Clubs has offered scholarships for the past three years. Individual clubs are also following this practice and all Federation members are invited to visit Foster Camp on Federation Day in 1957.

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MISSISSIPPI AWARDS SCHOLARSHIP TO HONOR LATE JUNIOR COUNSELOR

Mississippi is offering for the first time a scholarship to Transylvania Summer Music Camp. This will go to a Superior Winner in Junior Festival events, and will be called the Lipscomb Award, in memory of the Junior Counselor, Elise Lipscomb, killed in an accident last summer. The Columbus Music Study Club gave a large check to the State Federation to start this scholarship award in memory of Miss Lipscomb, their Past President.

The main project of the Mississippi Federation is participation in the Hinda Honigman Library Building program. Mrs. Honigman is an honorary member of this group and it is proud to honor her for her great contribution to all things musical in the south. Funds will be raised by silver teas, travel parties, international shawl parties, folk festivals with box suppers and memorial gifts.

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TENNESSEE SETS "KNOW YOUR FEDERATION" YEAR

The theme "Information, Inspiration, Inclination" was used at the State Board Meeting in Memphis and has continued through nine District Meetings with great results in this, their "Know Your Federation" Year.

Tennessee's colleges are holding opera workshops, especially in the University of Tennessee at Knoxville, Union University and at Memphis State College. The Young Artist Group of the Beethoven Club of Memphis presented *Snatches and Patches of Opera* with such success that it was taken over by the city and is now the Memphis Opera Theatre. *La Traviata* will be presented by the group in January.

Projects being stressed for 1957 are the String Crusade and the Parade of American Music.

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ALABAMA CONDUCTS CHURCH MUSIC WORKSHOP

A Church Music Workshop was held last June on the University of Alabama campus. Dr. Arthur Fraser conducted the session, at which the reading of new materials for adult choirs took place. There were two organ groups led by Mrs. J. P. Haley and Warren Hutton, discussing, respectively, organ technique and repertoire. One of the country's foremost authorities on children's chorus work, Mrs. Ruth Krehbiel Jacobs, came from California to give choir demonstrations with three age groups.

At the 1956 convention of the Alabama Federation it was voted to build a practice cabin at Transylvania in memory of Mrs. L. A. Moseley, late State President. Everyone in the organization wished to have a part in this practical memorial to be located at the Transylvania Music Camp at Brevard, North Carolina.

The Leeds Music Club again took the trophy for the best Alabama Day pro-

String section of Tampa, Fla., Club Orchestra: l. to r., f., Mrs. Ethel Wecker, Mrs. Edith Carryl, Mrs. Ruth Macon, Mrs. Jennie Cusmano, Mrs. Olga Tinnars; rear, Mrs. Ruth Chalifaux, Mrs. Ruth Johnson, George Johnson, Albert Chalifaux, Clarence Allen, Mrs. Sally Wallace, Mrs. Verna Mears.

Mrs. O. O. Satterlee, r., receives from George Bragg, founder and director of the Texas State Boys Choir, two choir scholarships.

Our President's home town, Beloit, Wis., captures an award of merit in the Federation's String Crusade for its new Beloit Civic Symphony. L. to r., Lewis Dalvitt, conductor; Robert Brown, concertmaster, and David Collins, president.

Mrs. Harold F. Smith, Waterloo, Mrs. John H. Abild, Des Moines, Mrs. Margaret J. Heinrich, Iowa's State Pres., at a PPA tea at the Governor's Mansion. Mrs. Leo A. Hoegh, the Governor's wife, is an Honorary Member.

String section of orchestra at Stephen Collins Foster Camp, Kentucky.

At Florida Board meeting, l. to r.: Mrs. Glenn Morrison, Mrs. Clifton J. Muir, Mrs. Robert W. Roberts, Dr. Bolles, Mrs. W. T. Swink, Woodruff, N. C.

Philip Hisey as Don Giovanni, Alverne Hubley as Zerlina, in a Shreveport Opera Workshop presentation.

gram and also the Scrap Book prize. Woodlawn was second. Gadsden made the largest contribution to the General Fund and the Montgomery Club received the cup for outstanding service in hospitals.

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LOUISIANA COMES TO THE FRONT IN OPERA PRESENTATIONS

At the State Convention held in Shreveport in March, 1956, a most interesting program was presented by the Shreveport Civic Opera Workshop; this was a concert of opera scenes from five popular operas. In July, this group presented another concert of opera scenes from eight operas.

On November 19th and 21st, the Civic Opera Association joined hands with the Shreveport Symphony Society and presented Puccini's *Madam Butterfly*. This production was presented entirely by local talent. This marks the second presentation by this group, the first being *The Marriage of Figaro* presented in the spring of 1956. Two other operas are being planned for the future: Rossini's *Cinderella* and Verdi's *La Traviata*.

On December 8th and 9th, 1956, the Louisiana State University Opera Department presented two modern European works, one in its American premiere, and the other for the second time in this country. An Italian composition, *A Trip to the Country*, by Mario Paragallo was premiered, while the other work, *The Road to Happy Town*, was by a German composer, Hermann Reutter. Mr. Peter Paul Fuchs, director of the Opera Department, conducted these operas. The lead in both was sung by Jane Boyd Wall, winner of the state auditions for the Marie Morrisey Keith Scholarship. (Joan was second place winner in the Regional competition).

On December 10th, the Shreveport Civic Chorus and Oratorio Society presented Menotti's *Amahl and the Night Visitors*.

The Shreveport Symphony Society has been responsible for four annual scholarships of $850.00 each, offered by Centenary College of Louisiana, Shreveport. These scholarships are offered to players of string instruments between the ages of 16 and 25, or to veterans to 28 years.

Also, through the efforts of this Symphony Society, a five-year program has been launched in the public schools in Shreveport in an effort to support the Federation's project, Crusade for Strings. The school board provides free instruments for one year to students interested in studying violin. This program begins in junior high school, and in this five-year plan it is hoped that the area will produce 500 players from junior high school and 200 players from senior high school who will be capable of playing in college orchestras and also city symphonies. Most colleges in the state offer scholarships in strings.

In Monroe, the Twin City Symphony (Monroe and West Monroe) opened its concert season on December 13th. The major feature of this concert was the presentation of a 200-voice all-city children's chorus, directed by Dr. Harry Lemert.

James Stafford, a native of Louisiana and a student at the Florida State College, was the national winner of the Marie Morrisey Keith Scholarship in May of 1956. Several clubs throughout Louisiana have presented him in concert.

The Louisiana Federation of Music Clubs awards a scholarship to the Transylvania Music Camp annually. This scholarship was recently named the "Mrs. W. Carruth Jones Scholarship" in honor of the founder and first president of the LFMC who was for several year a National Board Member.

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Central District

ILLINOIS AIDS CRUSADE FOR STRINGS

A gala "open house" for members and friends of the First District, Illinois Federation of Music Clubs, was held on November 25. In cooperation with the Crusade for Strings, the program was presented by the Wright Junior College Orchestra directed by Charles H. Schell. Two soloists with the orchestra were Yvonne Einz, violinist, and Chestra Civertnia, trumpeter and lyric tenor.

Under the joint auspices of the Illinois Federation and the Chicago Business Men's Orchestra auditions will again be held in 1957 for the Dasch Award. Pianists of 16 to 25 who are members of the Illinois Federation are eligible. The winner will appear as soloist with the orchestra in the fall concert of 1957. On February 8 the three winners of the 1956 Dasch Award will appear in a concert with the orchestra. These three talented students are Susann McDonald, harpist, of Rock Island, Rosalind Davidson, cellist, and Claretta Lafferty, flutist. The latter two are students in the music department of the University of Illinois at Urbana.

With a lighted candle on its cake, "Crescendo," Florida's State publication, celebrates its birthday. L. is editor Alice R. Crosby; r. State Pres. Morrison.

IOWA LAUNCHES FIVE-POINT PROGRAM

A Five Point Musical Progression program was successfully launched in Iowa the past year. Point One was a "Search for the Composer" Survey, as a result of which a display of Iowa composers' works was shown at the State Convention last May. Point Two was a Search for the Musician Survey. Several new Special Members and several new clubs joined the Federation as a result. Point Three was a Program-of-the-Year Contest. First place tie winners were the Treble Clef Club of Hampton and the Music and Drama Club of Des Moines. Point Four was a Club Year Book Contest. In this, first-place-tie winners were the Beethoven Club of Cedar Rapids and Tone Circle of Cherokee. Point Five was a contest entitled "How I Can Accent Musical Happiness." The winners were Mrs. James Tucker of Hampton, Jane Molyneaux and Cheryl Lynne Smith, both of Davenport.

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WISCONSIN SPONSORS UNUSUALLY WIDE VARIETY OF MUSICAL ACTIVITIES

A gratifying interest and continuous growth have been shown in the annual Wisconsin Composers Contest, sponsored jointly by the Wisconsin Federation of Music Clubs and the Wisconsin State Fair. The Federation conducts the contest, while the Fair provides a prize fund of $350, which is divided into prizes of $50 and $25 covering 10 categories of music. The winners appear on a program at the Little Theatre of the Wisconsin State Fair.

In 1947 Mrs. Ronald A. Dougan, then State President of the Wisconsin Federation of Music Clubs, called a group of composers together for the purpose of organizing a Wisconsin Composers' League. Three charter members of the League were Edna Freida Pietsch, Rudolf Kvelve and Ruth Freehoff and today works by all of them are being performed by Wisconsin organizations. The purpose of the group is still to aid Wisconsin composers by bringing their compositions to public attention.

Waukesha County music lovers can again look forward to a season of unusually varied music provided by the Waukesha Symphony Orchestra, which

Conferring on the State Composers project at a district meeting in Mason City are: seated l. to r., Mrs. Margaret J. Heinrich, Iowa State President; Mrs. John H. Abild, National Board Member; standing l. to r., Mrs. Sam Schloss, 2nd V.P., and Mrs. Scott S. Smith, 1st V.P. of Iowa.

opened its 10th concert season on October 23. Listeners will enjoy works covering four centuries of time, from Frescobaldi to Copland.

The Young People's Chorus of the Milwaukee Urban League celebrated its 20th birthday by presenting a special program on November 10. The chorus was formed as a group activity for boys and girls with little money and plenty of spare time. Through the years the chorus has sung in over 450 concerts, including radio and television programs. At the inaugural ceremony of Wisconsin's Governor Kohler in 1953 the chorus performed brilliantly. In 1950 the group became a member of the National Federation of Music Clubs.

In 1954 Rose Mary Waltz was the Wisconsin Federation Scholarship winner of a four-week opera workshop in Pennsylvania. She has since won several music awards, the last being the James Melton Award of October, 1956.

The Choral Union of Milton College, Wisconsin, a 200-voice group representing 14 communities, on November 26 put on an ambitious undertaking: a production of Verdi's *Requiem*. The group was assisted by the Madison String Sinfonia, and eight trumpeters.

The Milton College Choir, a part of the Choral Union, in October served as a demonstration choir for the 10th annual Choral Director's Conference, and in November appeared in Madison at the University's Composer's League to sing the works of two Wisconsin composers, Irwin Sonenfield and Donald Johnston.

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Northern Lights District

MINNESOTA CLUB ACTIVE IN HOSPITAL MUSIC

For many years the Beethoven Club of Hastings, Minnesota, has taken a great interest in the state hospital located there. Programs are presented in the auditorium and group singing is always featured. Patients often are invited into private homes to present programs of their own. Christmas pageants are always popular, with patients taking part in the cast as well as furnishing vocal and instrumental solos with a choir of mixed voices. Similar musical activities are sponsored by other Minnesota federated clubs which have state hospitals in their towns.

For many years the Matinee Musicale of Duluth had contributed a Christmas program to the city. Four years ago the group joined with other civic organizations and the Duluth schools in this community project. Inspired by the undertaking, citizens offered their services, business men contributed equipment, patrons gave money for expenses and musicians lent their talents. The resulting choral pageant has enriched the city and its people in many ways. One thousand participants of all ages, occupations and denominations work hand in hand to make this a real community project.

Plans are now being made for a composition contest sponsored by the Minnesota Federation of Music Clubs. A choral work and a string ensemble composition will be requested. A cash award will be given and the winning compositions will be heard at the State Convention in 1958. Dr. Russell Harris, head of the Music Department of Hamline University in St. Paul, is chairman of the contest committee.

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Southwest District

MISSOURI ACCEPTS MEMORIAL CLUBHOUSE

The State Board of the Missouri Federation met in Sedalia in October with 82 members present. Mrs. D. C. Dyer, president of the Fifth District, told the Board of the Heard Memorial Club House, a gift of the late Mr. and Mrs. John T. Heard. A program featuring three young Sedalia musicians was given by Sue Heckart, flutist; Susan Schien, violinist and Dick Shoemaker, vocalist.

The Morning Etude Music Club of St. Louis celebrates this year its 60th anniversary. "Musical Anniversaries" was the

Last year's National Music Week window, placed by the Sheboygan Music Club in the Sheboygan Bank—an excellent suggestion for other clubs to follow this year.

THREE KANSAS STATE PRESIDENTS ATTEND WICHITA MEETING
At an international meeting of the Wichita Musical Club held in the Hypatia clubhouse November 15 three present and past Kansas State Presidents attended. L. to r. are Mrs. Esther M. Lawrence, past president; Mrs. O. H. Cunningham, current president; Mrs. Linus B. Smith, past president; Mrs. Richard L. Fleming, president of the hostess club, and Mrs. L. S. Criss, Study Program Chairman for the club.

theme of the year as the club met at breakfast on October 3 to signal the start of a sixth decade of musical progress. What had begun as a group of St. Louis ladies meeting to play euchre has, through the years, grown to a musical group of stature. The Silver Anniversary was marked in 1921 with a reception and tea at the home of the late Mrs. Howard Watson, then the only remaining charter member. The Golden Anniversary was in 1946 with a concert and reception at the Wednesday Club.

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KANSAS FEATURES ALARD QUARTET AT STATE CONVENTION

Kansas held its 36th annual convention in Pratt last April 11-14. The music clubs of Garden City, Kinsley, Larned, St. John, Syracuse and Wellington were co-hostesses. Mrs. Ronald A. Dougan, National President, Mrs. Frank H. Freeto, National Treasurer, and Miss E. Marie Burdette, National Junior Counselor, were honored guests at the convention. It was reported that all districts are now organized and that the president's council, begun two years ago, has more than doubled its attendance.

Entertainment by the Alard Quartet, Young Artist Winner in strings at the 1955 biennial meeting in Miami, was a stellar feature of the convention.

Seven award certificates were presented for the Parade of American Music Program. Mrs. J. B. McKay was then president.

Every year Kansas has one project on which its members concentrate in addition to the ones suggested by the National Federation. This year funds were raised by selling pens and recipe files for the Marie Morrisey Keith Scholarship Fund. The files, with favorite recipes contributed by Mrs. Dwight D. Eisenhower and all the National and State officers and clubs, were a great success—in a culinary and in a financial sense.

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Lone Star District

TEXAS ORCHESTRA OFFERS PREMIERE OF TEXAS WORK

For the opening program of the Amarillo Symphony Orchestra, A. Clyde Roller, the conductor, chose to present the world premiere of a Texas composition by a Texas composer. This was a tribute to pioneer Texan cowmen, entitled *Cowboy Rhapsody*, and was composed by Radi Britain of Amarillo. Miss Britain is the first woman to receive the Juilliard Publication Award for her *Heroic Poem*. The October 23 concert included another work by a Texan, *Symphony No. 5½* by Don Gillis, once program director of NBC. Both composers are active members of the Texas Federation of Music Clubs.

Presentation of two scholarships in the Texas Boy Choir by its founder and director, George Bragg, to the Texas Federation of Music Clubs, was a feature of the annual State Board Meeting September 27-28. Boys aged 9 to 13 are eligible for the auditions to be held in the nine districts within the state during the fall season. The full scholarship is valued at $1200 and the half-scholarship at $600. The choir has been the activity for more than 400 boys in the ten-year period of its existence and has appeared in 25 cities in the United States. Recently it appeared with the Wichita Falls Symphony, Dr. Ernö Daniel, conductor, in the world premiere of Dohnanyi's *Stabat Mater* and gave a program of American music at the dinner honoring Mrs. Ada Holding Miller as the Texas State Fair's Woman of the Year.

The Hymn-of-the-Month project gets some extra recognition in the state of Texas beginning this fall. Mary Holliday of Radio Station WACO, Waco, Texas, has a weekly program entitled "Down Memory Lane" and each week she uses the Hymn-of-the-Month selected by the National Federation of Music Clubs as her theme song. Mrs. Gerald Osborne of Waco is district chairman.

The two Past Presidents Assembly chapters within the area of Second District, TFMC, the District and the Dallas Chapters, held a joint benefit early in December for the Young Artist Auditions Fund. Hostess was Mrs. C. T. Lively and Mrs. Stuart Walker and Mrs. Melvin Sullivan, both of Dallas, had charge of arrangements. The affair took on the idea of a "Parade of Shawls", some from all over the world being shown. A program of American music was given by Peggy Dunbar and Eugene Jose Singer.

One club in the TFMC really has gone "all out" for subscriptions to the *National Music Clubs* magazine. Out of a membership of nine in the Rockdale Music Club, there are nine magazine subscriptions. 100% can't be beaten.

John Rosenfield, Amusement Editor of the *Dallas Morning News*, was presented with a merit award by the Southwest Theater Conference at its annual meeting October 26 in Austin, Texas. Dean E. W. Doty of the University of Texas Fine Arts Department said of Mr. Rosenfield that "he has forged an indispensable link between the living arts and the public in the Southwest." Mr. Rosenfield is a long-time writer for the *Dallas News* and was most helpful in covering the musical events of the Biennial of the National Federation of Music Clubs when it met in 1949 in Dallas. He was the speaker on the banquet program honoring the Young Artist finalists, and spoke on "Losers are Winners."

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OKLAHOMA ANNOUNCES STATE AWARDS

The Oklahoma Federation of Music Clubs held its annual fall State Board Meeting in Oklahoma City on September 24, 1956. Mrs. C. R. Ellsworth, president, praised the board for its active participation in State and National Federation affairs. Dr. Guy Fraser Harrison, director of the Oklahoma City Symphony, was one of the speakers and also received an award on behalf of his orchestra in the Federation's Crusade for Strings. The Ladies Music Club and the Ponca City Music Club received similar awards. Mrs. Ellsworth also announced that Oklahoma's new National Chairman, Mrs. Frederic Libke, was to serve as Music in Schools and Colleges Chairman and that Leta Mae Smith will serve on the Biennial Election Board. Both of these members were former State Presidents.

Oklahoma, under the leadership of Mrs. David C. Johnston, is busy in the

(Continued on page 37)

ON WRITING CONGRESS

(*Continued from page 27*)

What are the advantages to be derived from writing Congress?

If for no other reason than the fact that they have a personal interest in your vote, Congressmen will refer your letter to the pertinent Congressional Committee. They may on referral affix a personal note to the effect that your ideas merit attention. It is extra helpful if your Congressman is on the committee himself, for he is then in the position where he may introduce your idea into the legislation.

What are some ways to contact Congress on legislative matters?

Write each Congressman a separate and original letter. If a letter is marked "copy," each party is apt to discount its importance, assuming that one or more of the other recipients have given it full attention.

Particularly effective is the presentation of your ideas directly to a Committee Chairman.

What happens to the letters and personal presentations to Committee Chairmen?

They are referred to a Committee Staff, which culls all the ideas, placing similar ideas together, working many into actual legislation.

How are letters received by the Congress "rated"?

Committee Staffs are not concerned whether the writers of correspondence are persons of prominence or ordinary persons. They judge purely on merit, realizing that "little people can have big ideas."

How often should letters be written to Congress?

No oftener than necessary; otherwise, the perennial letter writer may lose his effectiveness over a period of time, unless he makes certain that each letter presents a sound what and why.

Can you, or do you ever violate the law by writing Congress?

You cannot. You do not. "Lobbying laws apply only to those who are paid for attempting to influence legislation". As a private citizen you are unrestricted in decent expression of your opinion.

In writing Congress, what are you actually doing?

You are exercising the oldest constitutional privilege in the Bill of Rights—guaranteeing your right "to petition the Government for a redress of grievances."

What would be a desirable format for writing Congressmen?

"I'm for (or against) this legislation for the following reasons:

1.
2.
3.
4."

FINALLY—

In writing Congress, remember that Congressmen, like you, are human beings, and should be treated as human beings; i.e., in a friendly, courteous manner.

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SALUTING THE CENTRAL REGION

(*Continued from page 36*)

field of Federation Extension. One new Senior club, the History and Music Club of Tulsa, and nine new Junior clubs, were reported newly federated as of November.

Back in April, 1956, the ninth annual choir festival sponsored by the Oklahoma Federation of Music Clubs was held in Lawton. The director was Dr. Guy Fraser Harrison and the concert was a wonderful one, studded with groups of anthems, old and new, sung by adult and junior choirs.

STILLMAN KELLEY CHAIRMAN ANNOUNCES SPECIAL AWARD

From Mrs. John H. Bateman of Greenville, S. C., comes word of a special award of $25.00 offered to the State Federation contributing the largest amount to the Stillman Kelley scholarship during the current biennium.

"All your gifts have and always will give both satisfaction and joy, for the winners are making fine records in the world of music," she comments.

Honor to a Life Member

Elsie Sweeney, Life Member from Columbus, Indiana, is pictured receiving an Order of Merit of the Federal Republic of Germany from West German Ambassador Heinz Krekeler.

For her services to the cause of German music, and for her effective work in strengthening the cultural ties between West Germany and the United States, Miss Elsie Sweeney of Columbus, Indiana, has been awarded the Officer's Cross of the Order of Merit of the Federal Republic of Germany. The presentation was made October 16 in Washington by German Ambassador Heinz Krekeler in behalf of the president of the Republic, Theodor Heuss.

Miss Sweeney, who lives in Columbus, Indiana, and who has been prominent in Federation work for many years, founded the Friends of Bayreuth, which not only supports the Richard Wagner Festivals, but is also raising money for necessary repairs to the Festspielhaus, where these Festivals are given.

TRAVELING FOR UNCLE

(Continued from page 16)

oldest of Indian instruments. In the absence of the tabla (or drums) player, who was on tour, the musician also spoke, in staccato syllables, the complicated rhythm of the tabla. It was the most incredible sophisticated and impressive "skat" singing.

Accustomed to looking on the sunsets over its beautiful harbor, we would have been loath to leave the East were it not for the fact that the two young List ladies (aged seven months and five years) were waiting for us on the other side of the Atlantic. Flying home (as we enjoyed our last Indian vegetarian meal on the big Air India Super Constellation) we knew we had had one of the biggest experiences of our lives. In vital statistics, it was a trip around the world, visiting nine countries (concerts in four of them): thirty concerts in 47 days in 19 cities, which included 140 performances the work of 10 American composers. Charities played for were leprosoriums, a blind children's school, libraries and YWCA hostels. We brought back with us . . . the memory of the warmth of an Eastern welcome, and a new and stronger understanding of, and affection for the Famliy of Man.

A SOUTH ATLANTIC DISTRICTWIDE CONFERENCE

The first districtwide conference in the history of the South Atlantic District of the National Federation of Music Clubs was held at Brevard, North Carolina, July 19. The District President, Mrs. Walter T. Swink of Woodruff, S. C., planned the event and presided. Special guests were the National President, Mrs. Ronald Arthur Dougan of Beloit, Wisconsin, and the Vice President of the Southeastern Region, Mrs. Clifton J. Muir of Coral Gables, Florida.

Six National officers and seven National Chairmen were among the 58 persons who attended. Federation members present included one from Wisconsin, five from Florida, 14 from Georgia, 25 from South Carolina, and 13 from North Carolina.

The program followed the "Workshop" pattern recommended by the National President at the time that she went into office. The panels and forums included one each on extension, publicity, club rating, district projects, Junior Festivals, Student Opera, National scholarships, Student and Young Artist Auditions, and State activities.

The District report showed that the states in the district, North Carolina, South Carolina, Georgia, and Florida, had contributed $459 to the Stephen Foster Memorial, $5,463 to the Musicians Club of America, $2,469 to inda onigman Library for Transylvania Music Camp, $214.71 to the Edgar Stillman Kelley Scholarship, $363.22 to the Marie Morrissey Keith scholarship, $69 to Hinda Honigman Scholarship, and $1,311.58 to other National causes, not including dues.

Action was taken on two major items. Upon the recommendation of the National President, the members voted in favor of backing the presentation of the Juke Box Bill to Congress during its current session. The group also voted in favor of commending the Metropoliaan Opera Association for their decision to continue presentations this year as scheduled.

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North Dakota—Davcau Music Co., 613 First Avenue North, Fargo
Northwest Piano Co., Minot

INTERLOCHEN DEADLINE ADVANCED

Three partial scholarships of $240 each rather than the previous two are offered at the National Music Camp, Interlochen, Michigan. Deadline for applications has been advanced to March 1. They must reach Mrs. Russell C. Hussey, 595 Riverview Drive, Ann Arbor, Mich., by that date.

A MUSICAL STAMP COLLECTION

(*Continued* from page 6)

illustrated in 1953 when Germany issued a Handel stamp, mainly to commemorate the 250th anniversary of that composer's birth, but possibly also to remind England that George Friedrich was, after all, still a German composer in spite of British feelings to the contrary.

It's interesting to note how musical stamps reflect political movements and can be used to further subtle motives and ideals. A case in point is Czechoslovakia which, as a free nation in 1933, put out a stamp of Smetana, and a year later, one of Dvorak, two of the magnificent composers this country has produced. Some years later, after the Nazis had taken over, Beethoven's grave face appeared on a Czechoslovakian stamp issue. It seems strange that the Czechs would honor of their own volition a composer so foreign to them and a German at that. Not too long ago, two cultural stamps appeared on the Czechoslovakian scene, one picturing Chopin, and another the Russian writer Pushkin, of all people! We might also speculate why Roumania recently issued a stamp of Tchaikovski. . . .

Brazil was the first nation outside of Europe to issue a stamp celebrating a composer, when in 1936 Carlos Gomes was honored. Our own United States proudly issued its first musical stamp in 1940, and now pictures of Stephen Foster, John Phillip Sousa, Victor Herbert and Edward MacDowell have graced the fronts of United States postage stamps.

Many other varieties of musical stamps have been issued. There are numbers of stamps depicting musical notes from actual scores, or musical instruments, mainly strings, with the piano a rarity. The Belgian Congo has issued stamps featuring drums, flutes and horns. Germany, in 1933, honoring the 50th anniversary of Wagner's death, put out a series of stamps etched with scenes from Wagnerian operas. There were nine in all, including the sleeping Bruennhilde, and symbolizing *Die Walkuere*; Tristan and Isolde in a love scene, and Siegfried's fight with the dragon. Only one of Wagner's operas, *Die Goetterdaemmerung*, was omitted from the set; the argument is still going on as to the reason for this single omission. In 1914 a United States stamp honoring the centenary of *The Star Spangled Banner* was proposed, but never issued.

Stamp consciousness must be inevitable when we realize that in New York City alone more than 19 million letters are distributed daily. Stamp collecting itself is surely one of the most widespread hobbies all over the world. Topical stamp collecting, which includes musical stamps, is just coming into its own as a stimulating hobby. The topical stamp collector is fortunate, for within his reach and his purse is available a fairly complete collection, whether his specialty be railroad stamps, church stamps, birds, sports, trees . . . or musical stamps. There are many dealers who deal solely in topical stamps; there is even an American Topical Association to give all of the whys and wherefores, and a monthly magazine called *Topical Time* full of interesting details, prices, "where to buy's," and the like.

Musical stamp collections monetarily can be computed in terms of pennies rather than dollars. The genial Professor Martin Bernstein, head of the Music Department at New York University, owns one of the most complete collections in the world—more than 150 stamps—and he has told me that a few dollars a year keep his musical stamp collection exciting and up-to-date. Some of his stamps are still in circulation and available at various postoffices, others only through dealers. Probably the most complete musical stamp collection in this country belongs to Theodore Steinway, who sometimes lends it for exhibition.

So if you are interested in music and interested in stamps, it is probable that a musical stamp collection will afford you, too, many hours of enjoyment.

NEW YEAR'S GREETINGS TO SPECIAL MEMBERS

(*Continued from page* 18)

Miss Roth followed it as an avocation, instead, presenting music dramas such as *The Ring of the Niebelungen* and others before clubs in which she was an officer. She presented *The Pied Piper of Hamelin* with piano accompaniment by Arthur Bergh at the Wisconsin State Convention at Elkhart Lake last June.

Geoffry Hobday, special member from Charleston, West Virginia, is an English-born conductor who has had remarkable success in the international field, conducting symphony, opera and oratorio on tours of England and Wales, France, Monte Carlo and Italy. In 1953 he accepted an offer to come to the United States as conductor of the Fort Worth Civic Opera and director of the Opera Workshop of Texas Christian University, on the death of conductor Antonio Madarelli, he was invited to direct the Charleston Symphony and is now in his third year.

Patricia Benton, Special Member and poet of the Southwest, with six volumes of poetry to her credit, had *Cradle of the Sun* her latest, published in October. A frequent lecturer on poetry at colleges, universities and writer's forums, she conducts a weekly column in *The Arizonian*.

VOCATIONAL GUIDANCE IN MUSIC FOR THE COMMERCIAL FIELDS

(*Continued from page 8*)

hand of this great leveler in the control room. The tragedy is that the man had no idea that, in one performance at least, he had utterly destroyed weeks of painstaking labor on the part of the composer and players. This does not happen when the engineer has some knowledge and understanding of the divine language being transmitted through his dials.

Again on television, when orchestras play, we are treated rather frequently to some choice bits of musical education—or lack of it. You know what I mean—that moment when we hear the oboe soaring aloft in a lovely solo while we watch a close-up of the horn player emptying his spit-valve. Even enforced attendance at a few children's concerts on the part of the camera men might perform wonders here.

The music industry, no less than any other today, requires regiments of secretaries. Musical background is a must for many of them. In many cases what starts as a secretarial job becomes a highly interesting position involving musical research and publicity work. But a knowledge of shorthand and typing is necessary to open the door to such employment.

Finally there is the area of music criticism. Perhaps if our educators would give some serious consideration to future music critics and would work toward the establishment of some criteria and basic qualifications for the job, we could rid our daily papers of the refugees from the sports and fashion pages, who are all too often assigned to hand down judgment on the musical proceedings of the previous evening.

If by this time you, the vocational guidance officer, feel you have not made a dent in the educators armor (but still have escaped being asked to resign) you might mention that salaries in the music business world, deserved or not, are very fat as compared to those of our underpaid performers and teachers. This can be a very convincing carrot to hold before the nose of an administrator, particularly one with fund-raising problems, whose alumni lists are a sorry roll call of starving musicians.

The situation is, in fact, one which could be easily rectified, particularly in those music schools which are affiliated with our great universities. It has long been recognized that the student who plans to make a career of music teaching needs a specially designed course of study different in emphasis from that required of the aspiring performer. Why not a specially designed course for the student who wants a career in the business world of music? Eventually it might prove to be the most effectual form of music education.

Certainly the monsters of mass communication in one form or another will be with us for a long time to come. Under the guiding hand of enlightened leadership they can produce a harvest of unimaginable good. There is a tragic schism in the musical world around us. The good seed planted in the classrooms and studios of our music schools all too often grows a little, only to wither in bitter frustration when it comes in contact with the realities of the commercial world of music. The present generation of children chant singing commercials as once they sang nursery tunes. Certainly nothing can vindicate the actions of the commercial interests who have cast all scruples in matters of taste to the winds, but neither can our educators, who have been so little alert to the vast changes in the form of our musical society which have taken place in the last quarter of a century, avoid some share of the blame. Today our schools are the sturdiest guardians of our inherited ideals, and our hopes for the future.

OCTOBER AT THE MACDOWELL COLONY

(*Continued from page 12*)

bined disciplined freedom helps each one to do his best work.

For myself, the commissioned work was completed, also a *Ballet Suite* for orchestra. I worked on a new orchestration of the Overture of my *Pilgrims of Destiny*—and wrote, unexpectedly, something that kept getting in the way of other things until it was completed.

I wish I could have shared with everyone the joy that flooded through me every morning. As I walked along over a carpet of pine needles and arrived at a turn in the road, there, completely hidden until I made that turn, was my studio with its encircling white birches, on a little hill, with only blue mountains and blue sky beyond. It had such a waiting, welcoming, loving look. And I, too, said: "Thank you, dear Marian MacDowell,—and all the people who've worked with you, for this wonderful gift."

THE FEDERATION OFFERS CONDOLENCES

The deepest sympathy of Federation officers and directors is expressed to Mrs. Ernest Nelson, our Leadership Training Chairman in the Sacred Music Department, in the passing of her father, Mr. Lloyd Peabody, whose death occurred last November 28 at the age of 93. He was a prominent lawyer and continued active practice until 85.

Sympathy is also expressed to the family of Mrs. George Houghton Davis of Birmingham, Alabama, formerly very active in the Federation, who died in November; and to Mrs. Lewis J. Howell, Custodian of Insignia, whose husband's death was recent. Mr. Howell had served the Federation in many capacities and was much loved. Mrs. Howell and her daughter, Jean, wish to thank the members of the Board, National Chairmen and State Presidents for their deeply appreciated expressions of sympathy.

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